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Art **in** Print

The Global Journal of Prints and Ideas

March – April 2019

Volume 8, Number 6



NEW EDITIONS FROM ALMOND TO WRIGHT • SANDOW BIRK • RASHID JOHNSON • SAYA WOOLFALK • AND MORE
ANNUAL ROUND-UP • MANET'S ONE AND ONLY JEANNE • B. WURTZ • BRODSKY CENTER'S NEW HOME • PRIX DE PRINT • NEWS



Bringing in the Ghosts

New Work by Jim Hodges

Highpoint Editions and the Walker Art Center are delighted to announce the completion of a four-part limited edition set of prints by Jim Hodges. *Bringing in the Ghosts*, the fourth and final print of the series, is a spectacular seventy-nine color print that suggests the changes that come with the season of fall, which the artist evokes through a multitude of layered materials and colors. Hodges suggests landscape through a rich palette of summer greens, blues and earth tones that fracture, revealing hints of brightly colored metallic foils breaking through the background. To view the entire series visit our website highpointprintmaking.org/editions/jim-hodges.



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Jim Hodges, *Bringing in the Ghosts*, 2019, Edition of 28, Seventy-nine color lithograph, screen and pigment print with hand cutting, collage and metallic foils, Image: 43" x 33", Paper: 43" x 33".
Image credit: David Kern Photography.



March – April 2019
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On the Cover: William Villalongo, detail of *Palimpsest* (2017–18), screenprint with laser-cut areas and intaglio collage elements. Printed and published by Graphicstudio Institute for Research in Art, University of South Florida, Tampa.

This Page: Enrique Chagoya, detail of *Everyone is an Alienigeno* (2018), color lithograph with collage. Printed and published by Shark's Ink, Lyons, CO.

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On Watching the Detectives

By Susan Tallman

This is *Art in Print*'s eighth annual New Editions issue. The artists who appear here were selected by nine different writers, and range from renowned (Jasper Johns, Terry Winters, Francesco Clemente) to emerging (Qiaoyi Shi, Shivangi Ladha). The youngest is in her mid-20s, the oldest in her mid-90s. The methods and materials they employ are similarly wide ranging, from the assertively high tech (Alex Dodge) to the foundational (the street-posted woodcuts of *A Paper Monument for the Paperless*) to quixotic hybrids of the two (Vanessa Marsh). Some projects carry five-figure price tags, some are free. Some are as big as walls (Sandow Birk and Elyse Pignolet), many are no bigger than a children's book.

What all of them—abstract or figurative, unrestrained or meticulous—share is rigorous curiosity.

There are many reasons for making art, but most artworks fall into one of two camps: things that are made to say something, and things that are made to figure something out. That “something” may be formal, or personal, or political, but if the object is a document of discovery, there is often a lot to look at and think about. If it was made as a message, there's little to do but read it and walk away.

For every artist in this issue, art is a space of investigation. Vera Molnar, Charles Gaines and Darren Almond use it to test human perception and the workings of representation. Stanley Whitney, Jackie Saccoccio and Victoria Burge chase the myriad solutions implicit in seemingly simple structures. Analia Saban reconnoiters the array of customary materials and habits. Dana Schutz and Dasha Shishkin treat art as a playground for unfettered narrative invention.

The intrusion of political mayhem into every aspect of life has provoked many artists into desperate and unexpected mashups—as when Sean Scully inserts a childish gun amid his poised abstractions, Enrique Chagoya dispatches ethnic stereotypes by making heads explode, and Teresita Fernández hints at the fire to come.

Others—including Saya Woolfalk,

Chitra Ganesh and Rico Gatson—have responded with alternative universes in which our own cultural hierarchies are upended. In a similar way, the foregrounding of craft and labor in the prints of Lisa Anne Auerbach, Amy Cunat, Jacob Hashimoto and Ikeda Manabu prompts us to wonder how the ethos of everything might shift if certain aspects of human endeavor were accorded more respect. (A thought that also underlies B. Wurtz's exhibition, reviewed in this issue.)

All this is evidence of a desire to “see” things not yet shown. Perhaps this impulse explains the eyes that seem to erupt in artworks throughout this issue: the anxious eyes in Rashid Johnson's scrawled faces and Sarah Ball's anonymous portraits; the masked eyes of Lisa Wright's mysterious figures; the scattered, disembodied eyes in the fragmented figures of William Villalongo and Lonnie Holley; the color-coded eyes in Sara Greenberger Rafferty's borrowed gravures.

Appropriately perhaps, given the investigative tenor of this issue, the winner of the Prix de Print, selected by Alexander Massouras, is Dario Robleto's *The First Time, The Heart (First Pulse, Flatline)* (2018), which derives from the earliest visual recordings of the human heartbeat, at birth and at death.

And in a final flourish of forensic rigor, this issue includes a detective story dating back to 1882, the year Édouard Manet wrote to a friend suggesting the destruction of an etching plate that somehow, a dozen years later, was producing posthumous editions of the artist's Jeanne. Manet scholar Juliet Wilson-Bareau lays out the case and the impact of a recently discovered proof on our understanding of Manet's oeuvre.

Who knows what might happen next? ■

Susan Tallman is Editor-in-Chief of Art in Print.

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A-Z

Darren Almond

Amalfi Sketchbook (2018)

Portfolio of four photogravures, image 12 1/2 x 10 inches, sheet 23 x 15 inches. Edition of 20. Printed by Courtney Sennish. Published by Crown Point Press, San Francisco, CA. \$9500 for the portfolio.

Refractive Index I-IV (2018)

Series of four color aquatints, image 13 x 10 3/4 inches, sheet 18 3/4 x 16 inches. Edition of 25. Printed by Courtney Sennish. Published by Crown Point Press, San Francisco, CA. \$3000 each.

Refractive Index V (2018)

Color aquatint, image 25 3/4 x 21 1/4 inches, sheet 34 x 29 inches. Edition 25. Printed by Courtney Sennish. Published by Crown Point Press, San Francisco, CA. \$4500 each.

Foci I-IV (2018)

Four color aquatints, image 15 3/4 x 13 3/4 inches, sheet 21 1/4 x 19 inches. (*Foci IV* is horizontal so the order of measurements is reversed.) Edition of 15. Printed by Courtney Sennish. Published by Crown Point Press, San Francisco, CA. \$3000 each.

Darren Almond's first prints with Crown Point Press were a revelation of what photogravure could be, not just for viewers, but for the artist: "There's a different energy breathing through the images than you can get in ordinary photographic printing," he said. "They feel more sculptural, more like objects." The tension between image and object is something that many artists have fretted over, of course, but it is particularly acute for Almond, whose work has been devoted to parceling the ephemeral (in the original sense of time's unreclaimable passage) into something tangible. The 2010 Crown Point gravures built on the body of work for which he is best known: night photographs taken in remote locations (in Uganda, in this case), lit only by the moon. The exposures are necessarily long, so moving elements like water turn to blurred vapor, while static trees and blades of grass remain sharp. Cast as color



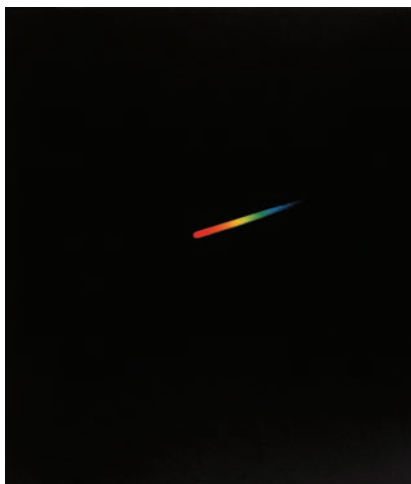
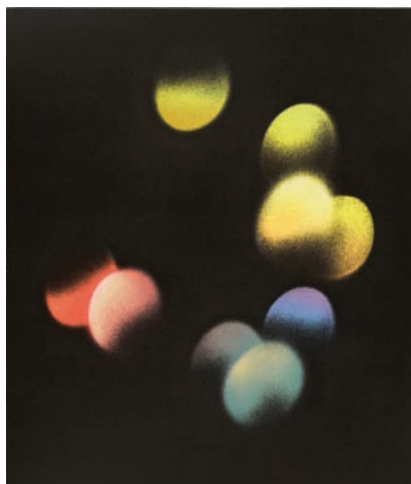
Darren Almond, #1 from *Amalfi Sketchbook* (2018).

photogravures, they were mesmerizing.

Returning to Crown Point after a gap of eight years, Almond has produced two new sets of work. *Amalfi Sketchbook* is another set of photogravures from moonlit photographs, but instead of trekking in Uganda, Almond followed the footsteps of Carl Blechen (1798–1840), a key figure in German Romanticism, whose own Amalfi sketchbooks depicted European sites that, in the early 19th century, seemed redolent of times past. Revisiting those sites two centuries later, with a camera in place of a sketchbook, and

working by night rather than by day, Almond in effect recorded the passage of timelessness. The images were first shown as five-foot-tall Bromide photographic prints—a presentation rooted firmly in the 21st century. The modestly sized gravures, with their sepia-toned chine collé grounds, are purposefully more historically ambiguous.

In two aquatint series produced at the same time, Almond branched out with color images that may look photographic but are not. Making the most of the medium's ability to hold ink densely,



Left: Darren Almond, *Refractive Index IV* (2018). Right: Darren Almond, *Foci II* (2018).

Almond set blips of colored light within fields of deep black. In each of the four *Foci* aquatints, the night is interrupted only by a small spectrum streak, round-headed and pointy-tailed like a comet. In *Refractive Index I–V* the lights are ovoid and bunched, elliptical glimpses of ROYGBIV rainbow hues. In their conflation of pictorial abstraction on the one hand and the look of scientific actuality on the other, the prints relate to the artist's *Timescape* paintings, which recreate the appearance of distant cosmological phenomena—light that is billions of years old by the time it reaches us.

It is worth noting that, in optics, “refractive index” is a ratio that ties time to substance, describing how fast light travels through any particular material (speed of light in a vacuum, divided by the speed of light through the material in question). Or, to recall the artist's words about aquatint—a measure of energy breathing through objects. ■

—Susan Tallman

Lisa Anne Auerbach

Snowflake (2018)

Relief print from 1,080 individually inked tiles, 45 1/2 x 39 inches. Edition of 14. Printed and published by Island Press, St. Louis, MO. \$6200.

Ten Truths Self Evident (2018)

Ten relief prints from shina plywood on 100 percent cotton bleached muslin, strung with natural cotton cord, 9 x 12 inches each. Edition of 20. Printed and published by Island Press, St. Louis, MO.

\$1500, or \$1000 + \$500 donation (to any organization working to mitigate the policies of the current U.S. administration).

In *Ten Truths* (2018), Lisa Anne Auerbach spells out America's current political dismay. Strung on a line, like prayer flags or Fourth of July bunting, the ten prints carry four-word phrases—“THIS IS NOT NORMAL,” “MOURNING AGAIN IN AMERICA,” “THE PATH OF TOTALITY.” The closest they get to hope is “THIS TOO SHALL PASS.” The nearest approach to the Obama-era positivism of “Yes we can!” is “REACT, REJECT, REPAIR, RENEW.” Printed on muslin, in bands of black, gray and white, the prints are an extension of the gouaches Auerbach began making after the 2016 election, to offer as rewards to people who donate \$500 or more to organizations such as Planned Parenthood and the ACLU.¹ In this spirit, Island Press is offering a discount on *Ten Truths* in exchange for similar donations.

Auerbach's second project with Island Press, *Snowflake*, might seem to break from the political in favor of the fanciful and decorative: in place of words, it offers lively geometry, printed from more than a thousand tiles in bright red, lemon yellow and other jolly hues. These small blocks of color come together to form a broken version of the “snowflake” pattern familiar to lovers of Fair Isle woolens. This might seem cozy and twee were it not for the scale (nearly four feet wide) and the unexpected lack of symmetry. One of the two large abstracted snowflakes lurches off the left side, while on the right patterns begin to disintegrate, their regular

succession interrupted by random blocks of black or red or yellow, in the manner of digital glitches or inexperienced knitters.

Knitting is central to Auerbach's art. She uses it to create garments as well as enormous “banners” that push seven feet in length. This choice of medium harks back to the feminist critique of the 1970s, when women began questioning the presumptive artistic hierarchies of subject matter, style, materials and methods: Is steel necessarily more important than fabric? Is a geometric abstraction painted on canvas necessarily more meaningful than one knitted from yarn?

But Auerbach's political content extends beyond just repositioning “craft” as “art.” It is embedded in her vision of knitting as a form of publishing—things that can be worn and seen on the street—and in her subjects. She has knitted the contents of particular bookshelves (her own, her grandmother's, Osama bin Laden's), she has made mashups of political slogans and traditional knitwear patterns like the snowflake. Like everything else in this contentious cultural moment, snowflakes have become politicized. Long a metonym for uniqueness (though knitting patterns promise the opposite), “snowflake” has now become a term of disparagement, mocking the supposed hypersensitivity of young people offended by political incorrectness. Auerbach's snowflakes seem rock solid, even as the pretty pattern around them begins to fail. ■

—Susan Tallman

Notes:

1. Offer ongoing. See lisaanneauerbach.com/fundraising.





Opposite page, below: Lisa Anne Auerbach, detail of *Snowflake* (2018). Above: Lisa Anne Auerbach, *Ten Truths Self Evident* (2018).

Sarah Ball

Untitled (2018)

Six polymer etchings, image 18 x 12 cm, sheet 30 x 23 cm. Editions of 25 each. Printed and published by Paupers Press, London. \$600.

Untitled (2018)

Two polymer etchings, image 32 x 24 cm, sheet 43.5 x 34 cm. Editions of 25 each. Printed and published by Paupers Press, London. \$900.

In the context of the contemporary art work, Sarah Ball has made a number of unfashionable choices: she lives and works in the country (near Penzance in Cornwall); her artworks are usually small; and her subjects are human faces. The faces are those of real people, photographed and archived by various branches of officialdom—mug shots, immigration documents, government-issued IDs.

The format is consistent: a single head, almost always facing the viewer, against a flat background; just enough of the shoulders and chest to give an indication of clothing or accommodate an identifying placard. The smallness of the images is an invitation to intimacy. Ball takes some liberties with her source material—adjusting facial hair or garments, smoothing skin to a marble-like solidity. The result is stylistically modern, streamlined, quietly abstracted. But

rather than robbing her subjects of their humanity (in the manner of, say, Philip Pearlstein), Ball's pictures seem to trim away everything *but* that.

Ball's new polymer etchings with Paupers Press employ the monochromatic nuance of her graphite drawings; only the clothing is given color. The first six are not much larger than snapshots, but packed with interpersonal fascination: there is a middle-aged black woman in pointy glasses; a young, round-faced brunette with bobbed hair; a shock-haired man with the sun-creased skin of a sailor; a bearded bloke who could be a Civil War recruit or a Brooklyn hipster. The last two prints are larger, and the heads—both of young dark-skinned people—fill much more of the image. While the first set of subjects seem bemused, or lost, or resigned, these two stare forward with a slightly stropic stoicism.

In her paintings, Ball has often used titles that give clues to the subject's biography (the 2012 painting *Conspirator*, for example, is clearly Ethel Rosenberg), but these prints are all untitled, as are the related paintings. We don't know who these people are, or how they ended up in the grip of the system that took their likeness and filed it under "Romanian" or "prostitute," or whatever. We can make guesses about the time period from accessories like pointy glasses; we can try to intuit character from the tilt of a lip or the droop of an eyelid. But the origi-

nal institutional photographs were purposefully stripped of passing distractions such as smiles, and of course are looking at an artist's recasting, not at those photographs themselves, so the forensics are complicated.

Ball entices us into looking, and in that looking to consider the clues and assumptions we use to categorize the people around us, which is to say, to make sense of the world. The slower we look, the more we see, not just in the image, but in ourselves. ■ —Susan Tallman



Sarah Ball, one of six from *Untitled* (2018).



Sarah Ball, one of two from *Untitled* (2018).

Sadow Birk

The Horrible & Terrible Deeds & Words of the Very Renowned Trumpagrue! (2017)

Suite of 11 lithographs (including title page & colophon) with chine-colléd folio cover, 15 x 11 inches each. Edition of 10. Printed and published by Auckland Print Studio, New Zealand. \$12,000 complete set; \$2,000 individual plates.

Proposal for a Monument to the Declaration of Independence (and a Pavilion to Frederick Douglass) (2018)

From the ongoing series *Imaginary Monuments*. Etching, 44 x 61 inches. Edition of 25. Printed by Mullowney Printing, San Francisco. Co-published by Mullowney Printing and Catharine Clark Gallery, San Francisco. \$15,000.

American Procession

(*Progression of the Left*) (2018)

(*Progression of the Right*) (2018)

(*Central Panel*) (2018)

Woodblock print on Japanese papers with hand-coloring. Side panels: 36 inches x 240 inches; central panel: 48 inches x 72 inches. Triptych: edition of 6; central panel: edition of 12. Printed and published by Mullowney Printing, San Francisco in collaboration with Elyse Pignolet. Triptych: \$35,000; central panel only: \$8,000.

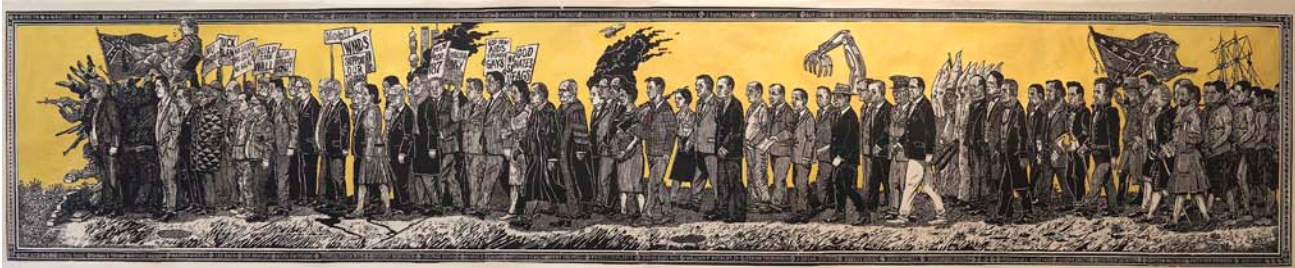
Sadow Birk has generated a striking body of political satire over the past 20 years, presenting sharp commentaries that often build off classical works. Our fraught political atmosphere has provided Birk with ample fodder. Among Birk's recent output are a suite of 11

lithographs, *The Horrible & Terrible Deeds & Words of the Very Renowned Trumpagrue!*; the fourth etching in his ongoing *Imaginary Monuments* series; and a triptych woodcut, *American Procession*, done in collaboration with his wife, ceramic artist Elyse Pignolet.

The lithographs reference François Rabelais' 16th-century pentalogy, *The Life of Gargantua and of Pantagruel*, and Honoré Daumier's later skewering of King Louis Philippe as *Gargantua*. In one, Birk shows POTUS 45 as an oversized baby, wailing in a diaper and baring his bottom. Rarely pictured without a smartphone, he is typically surrounded by suit-clad minions bearing tails, horns, batwings and chicken legs. Their attention jumps between swelling bags of cash and their infantile leader. In one image, they spoon-feed him at a table overrun with slugs.¹

Proposal for a Monument to the Declaration of Independence (and a Pavilion to Frederick Douglass) continues his *Imaginary Monuments* series, begun with the oversized drawing *Monument to the Constitution of the United States* (2007), made as part of an Artist Research Fellowship with the Smithsonian.² In this etching, Birk adds two new monuments to the National Mall: one displaying the complete text of the Declaration of Independence, the other bearing Frederick Douglass's 1852 speech, popularly known as "What to the Slave is the Fourth of July?" The first takes the form of a colonnaded tower, with one broken side, where a slab containing Thomas Jefferson's redacted text denouncing slavery hangs, shackled to a metal overhang. Douglass's speech, which reprimands the Declaration for its shallow egalitarianism, is carved into a top-heavy biomorphic structure. America's failure to live up to its stated ideals is also evident in the surrounding details: at left, two visitors wearing MAGA hats and Confederate flag shirts examine a smartphone by a trunk labeled "Old Lynching Tree," and at right, a father and his son gaze at Douglass's words, as interested in a calm family outing as they are in Douglass's call to action. The two pairs coexist quite easily around Birk's monumental depiction of American injustice. A slave-auction block sits on the ground between them.

The triptych woodcut frieze *American Procession* alludes to a 334 1/2-foot-long porcelain mural, *Der Fürstenzug* (Procession of Princes, 1872/1907), in Dresden.



Above: Sandow Birk and Elyse Pignolet, *American Procession (Progression of the Left)* (2018). Below: *American Procession (Progression of the Right)* (2018). Center Left: *American Procession (Central Panel)* (2018). Center Right: *Proposal for a Monument to the Declaration of Independence (and a Pavilion to Frederick Douglass)* (2018).



In the left and right panels, Birk and Pignolet replace princes with political figures from American history, arrayed roughly according to political leaning. The central panel features a crumbling monumental arch adorned with the HOLLYWOOD sign, a cell phone tower and a satellite TV dish. Below, a flimsy Capitol building façade is propped on a wagon surrounded by detritus, including the torch of the Statue of Liberty. Birk and Pignolet illustrate the outcome of the bifurcated American political system, showing figures from both sides marching toward the dystopian landscape at center. ■ —Sarah Kirk Hanley



Left: Sandow Birk, *The Horrible & Terrible Deeds & Words of the Very Renowned Trumpagruel*, plate 4 (2017).

Notes:

1. See sandowbirk.com/paintings/trumpagruel for images of the complete suite.
2. Now in the collection of the Metropolitan Museum of Art.

Victoria Burge

Nets I-VII (2018)

Suite of seven lithographs, 12 3/4 x 10 inches. Edition of 20. Printed and published by Deb Chaney Editions, Brooklyn, NY. \$650 each; \$4,200 for the set.

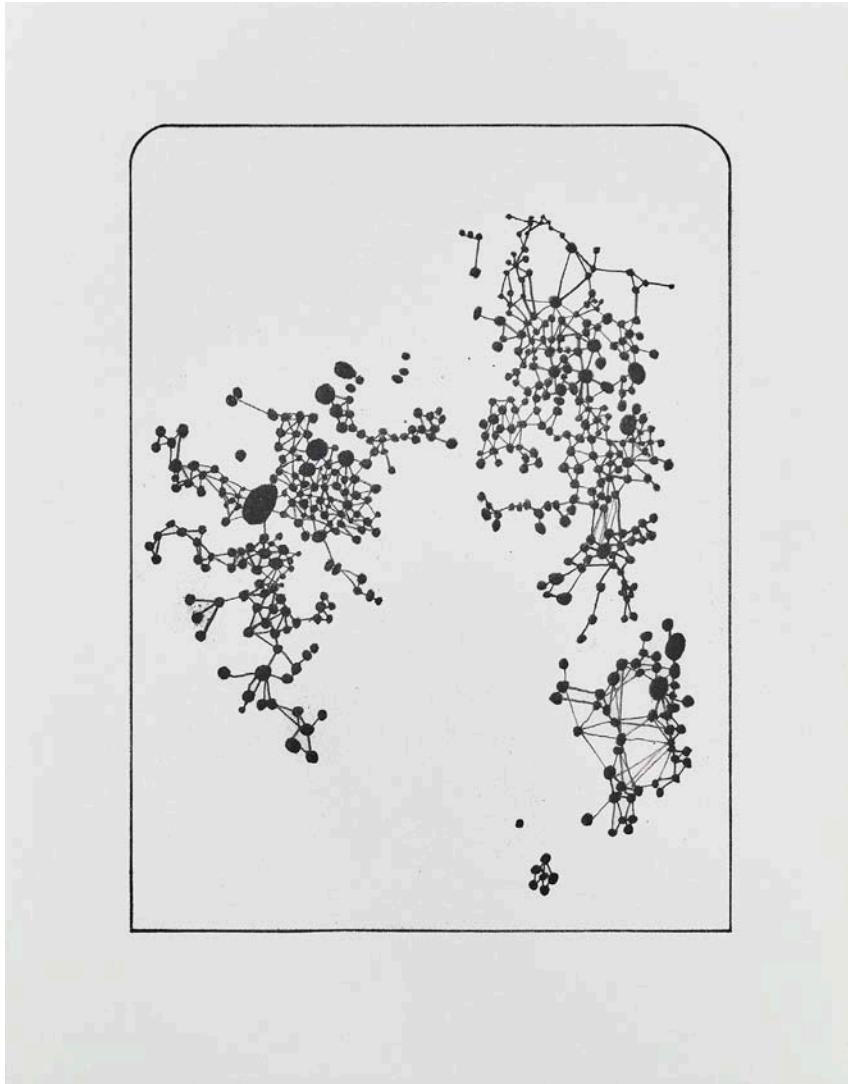
A net can divide, entangle, capture or protect. It may be loosely woven and porous, or dense and secure. It can hold volume, or space could flow right through its gaps. Victoria Burge's *Nets* are studies in what the artist calls "a topography of pattern"¹—the networked visual systems that construct or contain space. In her previous work, Burge has drawn on geographic and celestial cartographies to explore similar relationships between line and space.

In seven recent lithographs with Deb Chaney Editions, she is guided by the framework of nets, whose manifold forms and functions allow her to embrace more organic composition. The resulting images reverberate with a dimensional energy; rather than a flat, all-over patterning, these nets are modular and freeform.

The lithographs explore how subtle changes in the architecture of a network affect its structural integrity and one's reading of the spaces within. In place of the meticulous seriality of Burge's most familiar works, we find a looser webbing that seems to both occupy and capture three-dimensional space.

Together, the seven prints show a transition in mark-making. Even in the most mechanical of the images, subtle imperfections and irregularities evoke a sense of fragility not previously present in Burge's work. In *Nets IV* and *VII*, tiny points link delicate vertical lines like orderly sewing machine stitches. But closer examination reveals a missed connection between a point and a line, a shift in the patterning, or a point making unexpected contact with a neighboring line. In most places, the pattern extends to the edge of the plate, suggesting that it continues endlessly; but here and there a line stops just short or even runs over, a vestige of the process (the border was sometimes printed with a separate photo plate after the central pattern was complete).

Burge's preparatory drawings were spontaneous sketches for which she often used crayon or pencil to force a broader, freer line. She then drew her lines free-



Victoria Burge, *Nets II* (2018). Photo: Ben Rosenzweig.

hand onto lithographic stone, or onto frosted Mylar from which the image was transferred to a photosensitive plate. In the two prints using stones, Burge worked reductively, leaving traces of scratched out lines that compose a faint structural grid behind the overall image and creating a more tonal texture. Burge often draws or prints directly onto antique maps or charts, abstracting or obscuring the existing information. Here, the history of the artist's own mark stands in for found diagrams. ■ —Elleree Erdos

Notes:

1. Email correspondence with the artist, 7 Dec. 2018.

Amie Cunat

Rug (2018)

Twelve-color screenprint, 22 x 24 inches. Edition of 20. Printed by Elizabeth Corkery, Sacramento, CA. Published by Print Club Ltd., Sacramento, CA. \$470.

Amie Cunat's screenprint *Rug* follows her recent installations in re-envisioning the visual traditions of the Shakers, and in its meditation on history and handcraft. The United Society of Believers in Christ's Second Appearing, as the Shakers are officially known, have an outsized legacy in the world of design. The style of their simple but finely structured architecture, furniture and crafts, which reflected the sect's understanding

of plain living and hard work as spiritual necessities, has become one of the most recognizable in American history. Cunat was drawn not only to Shaker aesthetics but also to the community's commitment, from the 18th century onward, to pacifism and gender equality. While the contemporary view of millenarian Protestant sects often tends toward the dystopic, Cunat found the Shaker goal of social cohesion compelling.

Cunat began the project by examining household textiles from the collection of the Shaker Museum Mount Lebanon in New Lebanon, NY.¹ There she saw examples of braided seat cushions and noticed similarly constructed rugs in historical photographs of Shaker interiors. Using YouTube videos as guides, she then made her own 20-by-22-inch five-braid cotton cord rug. While traditionally such rugs were made from rags, Cunat chose to use manufactured cotton cord that she would later paint in a pattern of color bars in Shaker-inspired hues—indigo, ochre and dark green. (Though it is commonly thought that the Shakers avoided chromatic adornment, Cunat notes that interior architectural features at Mount Lebanon were “opaquely painted with bright colors.” Indigo, due to its expense, was often reserved for use in meeting-houses.)

For the screenprint, Cunat took a high-resolution photograph of the rug and reproduced it at 1:1 scale. Printed in 12 runs by Elizabeth Corkery, *Rug* uses a blue half-tone over spot colors. The image floats on light blue paper without a hint of perspective, its size situated somewhere between a seat cushion and a bathmat. The print is offered with an optional bright blue frame with dark blue splines that echo Shaker woodworking (though famous for dovetail joinery, the Shakers used a range of joints common to the era). Made by Adjective Art and Framing in Boston, it feels like an extension of the work.

Once the edition was completed, Cunat destroyed the rug itself. All that remains is the two-dimensional image. While evincing a reverence for craft skills, the print exists as a kind of decorative “meta” rug, at once an homage and a contradiction—a picture of usefulness that cannot fulfill the purpose it represents. Embracing the careful labor at the heart of the Shaker ethos, it rejects the functionality that, for the Shakers, gave that labor meaning. ■

—Jason Urban



Amie Cunat, *Rug* (2018).

Notes:

1. Cunat will be returning to Mount Lebanon in summer 2019 for a project incorporating a site-specific installation and a group exhibition of artists working with the Shaker legacy.

Alex Dodge

Dream Eater (2018)

Fear Not a Brooding Sky, but a

Clouded Mind (2018)

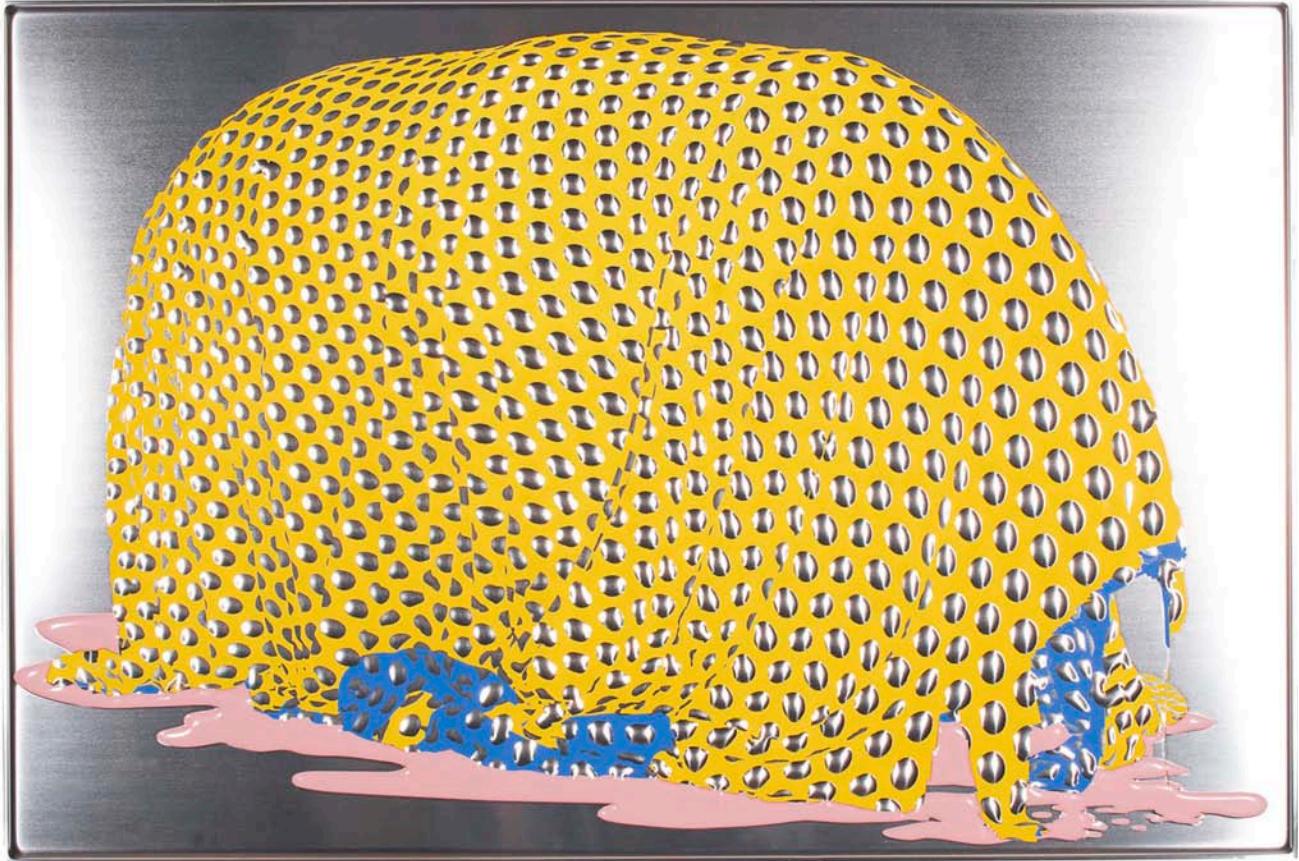
Twilight in the Moon Room (2018)

Epoxy ink on embossed aluminum, 20 x 30 x 1/2 inches. Edition of 30 + 3 APs each. Printed and published by Flying Horse Editions, Orlando, FL. \$3,200.

Consistently pushing the boundaries of printmaking, Alex Dodge's work often elicits a “how did he do that?” followed by an in-depth explanation of their creation and the various technical feats used to achieve them. Dodge's most recent prints with Flying Horse Editions are no

exception, with the images screenprinted on aluminum plates using epoxy inks and then embossed using 300 tons of pressure in a hydraulic press. Dodge used a CNC machine to create the embossing die and employed 3D software to simulate the eventual appearance of the surface of the print.

The allure of Dodge's prints, however, extends beyond his technical virtuosity. For the last few years, he has experimented with depictions of cloth draped over an unknown object [see interview with the artist, *Art in Print* Jan–Feb 2019]. *Dream Eater* depicts yellow polka-dotted fabric draped over an ambiguous form, with the illusion of folds and gathered areas of fabric pooling at the base. The title is an oblique reference to *baku*, supernatural creatures from Japanese folklore that eats children's bad dreams, but if summoned too frequently will also eat all dreams, good and bad. The visually similar *Fear Not a Brooding Sky, but a Clouded Mind* ups the ante by incor-



porating the title text as though printed on fabric banners draped over the polka-dotted textile. Dodge's exploration of the folds and undulations of fabric translates beautifully to *Twilight in the Moon Room*, an image of a crumpled dollar bill.

Dodge's inspirations vary widely, yet serve as parallels to contemporary concepts or situations. A *baku*, for example, is generally a figure of good, but can become a negative force with overuse, which led Dodge to consider "a creature ... that ate bad news or lies, but if left unchecked, begins eating all the news indiscriminately."¹ Likewise, the fabric banner in *Fear Not* recalls the sashes worn by suffragettes in the early 20th century and brings to mind the visual identity of political protest then and now.² The title *Twilight in the Moon Room* refers to the 1944 Bretton Woods conference, and more specifically the basement bar called the Moon Room, in which the U.S. dollar was made the standard for international exchange, a decision that contributed to the postwar rise of the United States as a hegemonic world leader, a position now in question on many fronts.



Above: Alex Dodge, *Dream Eater* (2018). Below: Alex Dodge, *Twilight in the Moon Room* (2018).

Dodge's work consistently rewards the curious viewer—those who want to know how it's made, what's under the cloth, or the meaning or symbolism of a text or reference. ■ —Alison W. Chang

Notes:

1. Email from the artist, 14 November 2018.
2. *Ibid.*

Teresita Fernández

Burned Landscape (Puerto Rico) (2018)

Aquatint with photogravure, image 17 1/2 x 25 inches, sheet 24 1/2 x 31 inches. Edition of 25. Printed by Greg Burnet, New York. Published by Studio in a School, New York. \$9,000.

In 2016 Teresita Fernández opened an exhibition at Anthony Meier Fine Arts in San Francisco titled “Small American Fires”—an allusion to Ed Ruscha’s famous 1964 artist’s book, *Various Small Fires and Milk*,¹ and also a description of the exhibition’s contents, which dealt with the beauty, destruction and creative power of fire. *Fire (America)* is a 12-foot-long, glazed ceramic picture of flames stretching along a ridge; *Charred Landscape (America)* offers a horizon composed of lumps of charcoal and drawings made from that charcoal (both 2016). Despite the reiteration of “America” in her titles, however, there is nothing identifiably American in the topographies represented.

Similarly, the low canopy, palm frond and undergrowth in Fernández’s recent aquatint/photogravure *Burned Landscape (Puerto Rico)* might exist anywhere with warm weather. The trees and brush appear as bright absences; the forest is revealed and obliterated at the same time. The artist’s emphasis on naming locations is peculiar in another way as well: as the recent California catastrophes remind us, fires are usually identified by local place names—Camp, Woolsey, Carr—not by political units such as nations and territories. So while Fernández is clearly fascinated by the role of fire in the shaping of landscape—once controlled and sustainable, now rabid and annihilating—she is also calling attention to the way humans structure and conceptualize both physical land and the more abstract idea of place.

Fernández, who in 2011 became the first Latina member of the U.S. Commission of Fine Arts, which oversees design and aesthetic decisions regarding the nation’s capital, is alert to the liquidity of the term “American.” (U.S. citizens tend to assume it refers to their country; elsewhere it subsumes two continents.) Her *Burned Landscape* print was made shortly after Puerto Rico was ravaged by the worst natural disaster in its recorded history, Hurricane Maria. The grotesque inadequacy of the U.S. response may have been exacerbated by the perception that



Teresita Fernández, *Burned Landscape (Puerto Rico)* (2018).

Puerto Ricans are not really “American.” (The island is an unincorporated territory of the U.S. rather than a state.)

Ruscha’s “small fires” were homely—a lit gas stove burner, matchbook, cigarette lighter, etc.—and the book closes with the comforting, poetic non sequitur of a glass of milk.² Not so *Burned Landscape (Puerto Rico)*, which seems to portend a Nemesis running its course on a globe wracked by climate change that knows no borders. These fires are not domestic, and there’s no glass of milk at the end. ■

—Kate McCrickard

Notes:

1. <http://www.anthonymeierfinearts.com/exhibitions/teresita-fernandez-small-american-fires/installation-views?view=slider#1>.
2. In a 1968 performance, Bruce Nauman picked up the book, ripped the pages, burnt them and photographed the charred remains; he later assembled the photographs in a folded print/book, *Burning Small Fires*.

Charles Gaines

Tiergarten Series 3: Tree #1, April (2018)

Tiergarten Series 3: Tree #2, May (2018)

Tiergarten Series 3: Tree #4, July (2018)

Tiergarten Series 3: Tree #6, September (2018)

Four color aquatints and spitbite aquatints on Rives BFK white paper, with printed acrylic boxes; 42 1/4 x 32 x 3 1/2 inches.

Editions of 25 each. Printed and published by Paulson Fontaine Press, Berkeley, CA. \$18,000 each.

To label the works Charles Gaines recently produced with Paulson Fontaine Press “prints” is accurate (they are indeed printed) but also misleading. More than a meter tall, each consists of an etching within a clear acrylic case that is printed with a tight grid of black lines and red numbers. The etchings picture trees composed of small squares of diaphanous color; the color squares match the openings in the grid that hovers above them, and the numbers in the grid correspond to the colors below. But the distance between the paper and the plastic means that the squares and the grid never fully align in your eye. Wherever you stand, there is always slippage.

Further complicating perception of the image is the fact that the prints build sequentially: *Tree #1, April* uses squares of watery blue to portray a single bare tree; in *Tree #2, May*, a stockier orange tree overlaps the blue one; *Tree #4, July* adds two short green firs to the blue and orange ones; and by *Tree #6, September*, half a dozen trees have been overlaid, their trunks aligned, their branches stretching hither and thither. (The numbers correspond to the most recent tree in each image.)



Above: Charles Gaines, *Tiergarten Series 3: Tree #6, September* (2018). Below: Charles Gaines, *Tiergarten Series 3: Tree #1, April* (2018).



Gaines has been using grids and numbers to systematize the representation of real things since the 1970s, long before “pixelation” was either common parlance or a common visual experience. Beginning with a photograph, he assigns numeric values to the squares that coincide with the image—a kind of Cartesian paint-by-number. Trees have been a frequent subject (these, found in the Tiergarten in Berlin, also appeared in the artist’s recent show at Galerie Max Hetzler there), but Gaines has explained that the tree is not intended as a stand-in for nature, or culture, or anything else; it is a structural premise—a complex linear form for considering how one might “realize an object in the world within a mathematical form.” The subject goes from being a tree, to being traces of light

on photoreceptors, to being ink on paper and “a series of numbers that aggregate to the form of a tree.”

Trees, however, are not Lego bricks. Their complexity, irregularity and cellular lack of interest in right angles make them mulishly ill-suited to grid-based representation, and in that mismatch lies fascination: we can recognize the loveliness of the tree as a form, but we can also feel the gravitational pull of precise systems and formulae—the beautiful clarity that can occur in physics and mathematics. In *Tiergarten Series 3* the air that lies between the etching and printed case gives physical form to the cognitive gap between pictorial perception and analytic systems—perhaps the most human of all visual experiences. ■

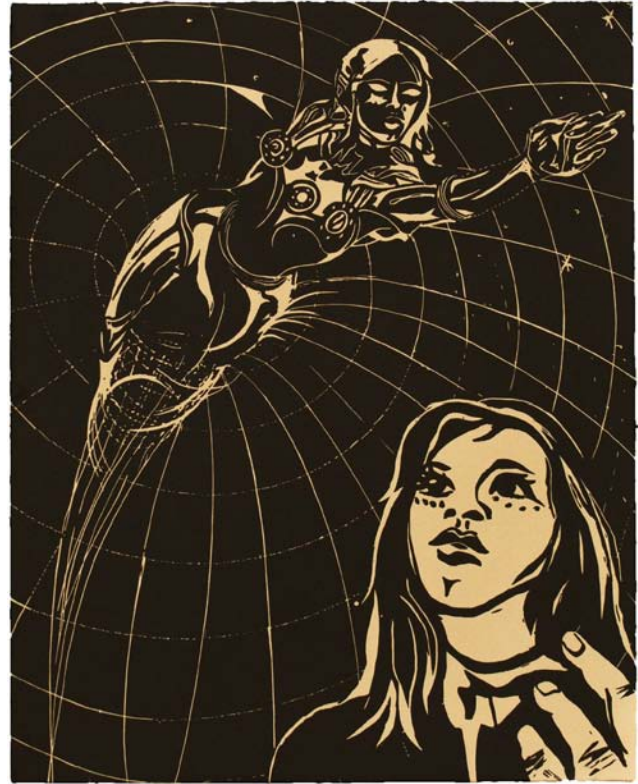
—Susan Tallman

Chitra Ganesh

Sultana’s Dream (2018–19)

Portfolio of 27 linocuts encased in a box, with title page, an introduction by the artist, the full text of the original 1905 story by Rokeya Sakhawat Hossain, and a critical analysis by curator Saisha Grayson, 20 1/8 x 16 1/8 inches. Edition of 35. Printed and published by Durham Press, Durham, PA. \$22,000 for the portfolio.

In *Sultana’s Dream*, her second suite of prints with Durham Press, Chitra Ganesh has brought to life an eponymous short story by Rokeya Sakhawat Hossain, first published in 1905 in *The Indian Ladies’ Magazine* (Madras, India). The story’s narrator is Sultana, an Indian woman of Hossain’s time who practices purdah (the seclusion and veiling of women). In a dream, she visits Ladyland, where she experiences a society administered by and for women, made possible by the purdah-like seclusion of men—the result of a catastrophic military failure by men that was remedied through strategic technological inventions by women. The peaceful country is ruled by a generous and progressive queen who rigorously promotes education, science and horticulture for her female subjects. Water is collected from the atmosphere by an enormous balloon, solar power fuels cooking and heating, and flying cars provide transportation. The tale closes with an abrupt return to reality for both the awakened Sultana and reader.



Left: Chitra Ganesh, *Sultana's Dream: City in Broad Daylight* (2018). Right: Chitra Ganesh, *Sultana's Dream: Event Horizon* (2018).

Ganesh's 27 images, which featured prominently in her solo exhibition in New York at The Kitchen in the fall of 2018, convey Hossain's prescient anticipation of technological and social advances. Simultaneously, the viewer is made acutely aware of Hossain's unrealized ambitions for female agency and sustainable resources. For the artist, Hossain's text represents "the enduring relevance of feminist utopia imaginaries in offering an invaluable means of envisioning a more just world."¹ The work's somber ethical and social content is complemented by the artist's fanciful world, in which women express their individuality through creative self-adornment, Gaudí-like architecture, fantastical vehicles and exotic horticulture. Throughout, Ganesh's grounding in popular visual cultures of India and of the West is apparent. In a departure from her usual vibrant color palette culled from graphic novels, these bold images are printed only in black. The paper's pale umber tone suggests an old manuscript, further complicating the futuristic images.

Some images relate to specific passages, while others evoke Hossain's characters and ethos more broadly, such as

Baby Queen, which shows the seated sovereign of Ladyland crowned with emanating rays of enlightenment. Ganesh also ventures beyond the text, exploring the contemporary resonance of the story in prints such as *Event Horizon*. Here Ganesh provides a Desi-inspired image of female empowerment: a young woman with eye tattoos gazing skyward at a female superhero charging through the night sky.² ■

—Sarah Kirk Hanley

Notes:

1. Artist's introduction, published in the portfolio.
2. Facial dot tattoos are applied in Hindu societies for body ornament and beautification. They also have religious connotations and are believed to ward off evil.

Jacob Hashimoto

Oft Misremembered Birthrights, Pasts and Pretty Stories of Dissatisfied Lives and Mischief (2018)

Chance Encounters in the Dream (Which Was, Sometimes, More Like a Nightmare) (2018)

Woodblocks, 36 x 60 inches each. Editions of 37 each. Printed and published by Durham Press. \$10,500 each.

Exploring landscape, virtual environments and cosmology, Jacob Hashimoto is best known for installations in which he suspends hundreds of small, round kites in midair, resulting in clouds of floating disks. Many are unpainted, exposing translucent Japanese rice paper and bamboo supports. Others bear bright geometric patterns, ranging from overlapping zig-zags to brilliant starbursts. While the translucent white kites seem weightless, color seems to add mass. As structures they invoke Zen principles and Japanese paper crafts, but Hashimoto's long, cerebral titles and pictorial borrowings from sources as diverse as Tiffany lamps and video games suggest different frames of reference, pushing viewers to go beyond culturally specific readings of his conceptually complex work.¹

Hashimoto's two recent prints with Durham Press—*Oft Misremembered Birthrights, Pasts and Pretty Stories of Dissatisfied Lives and Mischief* and *Chance Encounters in the Dream (Which Was, Sometimes, More Like a Nightmare)*—



Jacob Hashimoto, *Chance Encounters in the Dream (Which Was, Sometimes, More Like a Nightmare)* (2018). Courtesy of Durham Press.

resemble his installations. To achieve precise patterns, the artist used a CNC router to cut into woodblocks. While an earlier etching series with the workshop, *Lemmata* (2015) [see *Art in Print*, Mar 2015], featured minimal black-and-white compositions that related to the diagrams used to create his kites, the new woodblocks echo the vibrant color and formal complexity of his installations. He plays off the delicacy of the kites and the undulating interplay between bold color and translucent white, here compressed into a two-dimensional plane.

Oft Misremembered Birthrights brings together a mesmerizing array of translucent woodblock elements that mimic the circular shape and crossbars of Hashimoto's kites, along with a tangled web of strings. The "kites" bearing the most vibrant designs gravitate toward the center and right side of the composition, creating an optically dense concentration. Though the design of each is unique, two subjects are repeated—green grass in the circles crowded into the bottom right corner, and a black-and-white pattern that resembles a stylized berry bush, bunched center left.

In the second print, several kites bear an image of white clouds against

blue sky, recalling René Magritte's cloud motifs, while the work's full title—*Chance Encounters in the Dream (Which Was, Sometimes, More Like a Nightmare)*—makes a further allusion to surrealism. In both prints, a sense of depth is built by the layering of the semitransparent kites, both plain and ornamented.

While *Oft Misremembered* and *Chance Encounters* were made as independent works, when seen side-by-side, they suggest two halves of an animated landscape, moving from grassy hill to blue sky. As in his installations, the viewer is confronted with a hypnotizing multitude of interwoven planes, colors, and shapes. ■

—Re'al Christian

Notes:

1. Artist interview with Cassie Davies, "Jacob Hashimoto: 'The history of art is full of cultural appropriators. I'm one, too,'" *Studio International*. 8 Jan 2018. www.studiointernational.com/index.php/jacob-hashimoto-interview-the-eclipse-never-comes-tomorrow.

Ikeda Manabu

Climbers (2018)

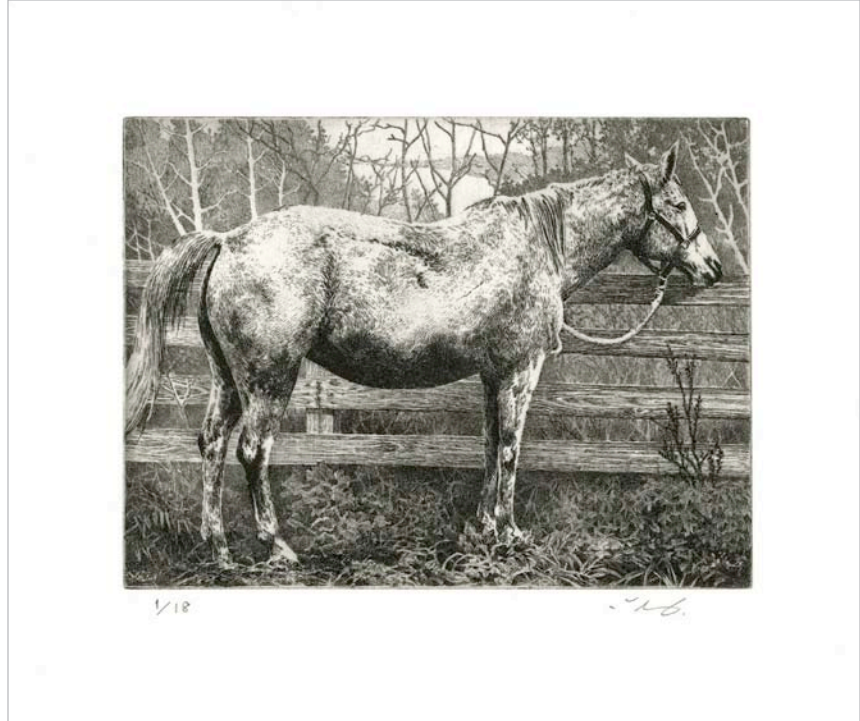
Etching and pencil. 18 1/8 x 11 1/8 inches. Edition of 20. Printed and published by Tandem Press, Madison, WI. \$2,000.

White Horse (2018)

Etching and pen. 9 3/8 x 11 inches. Edition of 18. Printed and published by Tandem Press, Madison, WI. \$3,000.

The spectacular full-color pen-and-ink drawings of Ikeda Manabu are known to American audiences mainly through one 2014 group show at the Japan Society in New York, and through the 13-foot-long *Rebirth* (2016) commissioned by the Chazen Museum at the University of Wisconsin in Madison. Vast in scale and almost microscopically detailed, the drawings exhibit a psychedelic *horror vacui* and trippy topography. In the Chazen drawing, whose subject is post-tsunami resilience, an enormous gnarled tree, blossoming amidst the flood, is home to tight-rope-walking camels, tangled railroads, and myriad other events and objects. Imagine Ando Hiroshige meeting Rodolphe Bresdin on the set of *Inception*.

The prints could not be more different. Small and black-and-white, each is a focused study of an individual object. *White Horse* offers exactly what its title promises, the animal shown in profile, bridled but saddleless, standing by a post-and-board fence. The season can be identified through the leafless trees



Left: Ikeda Manabu, detail of *Climbers* (2018). Above: Ikeda Manabu, *White Horse* (2018).

in the background and the carefully rendered clumpy swirls of the horse's winter coat.

Climbers offers a close-up view of a snow-laden pine tree. Like the horse, it is rendered entirely in short, sharp lines, with strategic use of empty paper for light. There is nothing mind-bending here, only the careful observation of a tiny corner of the world. These two etchings follow three earlier ones made at Tandem during the three-and-a-half years that Manabu was at work on the Chazen drawing. (The drawing was completed in 2016, but the artist has chosen to stay in Madison.) While one of those earlier prints showed an impossibly cubical block of stormy sea with a tiny ship atop and a tiny airplane below, the other two were tree studies.

Much of Manabu's work addresses the fraught relations between the man-made environment and nature. The intensity and operatic excess of the drawings are undoubtedly a hook; it's much easier to overlook a small black-and-white line etching. But when you stop to look, the prints present their own fascination, through their simplicity and evident respect for both the external subject and the internal act of drawing, that is every bit as profound. ■

—Susan Tallman

Jasper Johns

Untitled (2018)

Intaglio with chine collé on Gampishi White laid down on Whatman Crestwick watermarked "handmade J Whatman B," paper hand-torn to 37 1/2 x 26 3/4 inches. Edition of 36. Printed by John Lund at Low Road Studio, Sharon, CT. Published by ULAE, Bay Shore, NY. \$40,000.

At 88, Jasper Johns has made a large new intaglio that looks at death and does not flinch. The central, skull-headed, shadow-like figure wears an undersized hat, and holds a second skull over his crotch—on this spot, the plate is polished clean, making it the brightest point of the print and a grinning, indubitable focal point. A leaf shape suggests a rib cage, cut through with chevrons and a line like an arrow through a heart. The figure is backed by a broad plank of the woodgrain motif Johns often uses—here realized in vertical strokes of puddled spitbite. The result is a composite form of figure and wood, like an upright coffin nursing a corpse. The entire plate is comprised of sugar lift and aquatint with spit bite done in eight separate applications.

Quotes from Johns's repertoire of objects and emblems (some introduced

as far back as his breakthrough 1958 show at the Leo Castelli Gallery, New York) are arranged on either side, roughly mirroring each other: a ladder, a wheel, a sign-language chart, and stencils of numerals, shown from the back, that play on the reversals endemic to print. They build a chain of potential associative meanings, or not (the artist often aims to deflect). More boards with meticulously hand-painted grain are stacked in front of these things, in angled planes that nod to the legacy of Cézanne. All of this is propped in front of a brick wall and seen through an oval framing device that touches the four edges of the plate, perhaps a recall of the *Zero* image from Johns's first print

matrix, 0–9, published in 1963. At the very bottom of the image, three tiny atavistic stick men appear to remonstrate with each other, disinterested observers to the fated spectre above.

The woodgrain motif is an example of Johns's frequent appropriation of found patterns. It is also part of the artist's ongoing tracings from the work of Edvard Munch, who exploited woodgrain as pronounced, active grounds in his woodcuts. Munch draws a faux woodgrain pattern in his 1895 lithograph *The Scream*, and Johns followed with illusionistic woodgrain in several of the *Savarin* prints made in the 1970s. In other *Savarin*, Johns introduced his version of the skeletal arm seen at the

bottom of Munch's *Self Portrait with Skeletal Arm* (also from 1895). In these images, the Savarin coffee tin becomes a proxy for the artist's self-portrait. In some, Johns makes the Munch reference explicit, adding the "E.M." to the right of the arm. In the 2018 print, Johns returns to woodgrain, and also points to Munch's austere farewell canvas, *Self-Portrait Between the Clock and the Bed* (1940–43), a painting that became an important reference point for Johns in the early 1980s.

Johns has looked at death repeatedly throughout his career: in a sketchbook note from 1964 he imagined covering a skull with paint and rubbing it over a canvas¹; in the *Tantric* series (1980–1981), skulls were placed on the groins of shadowy figures whose eye sockets repeat the form of hairy testicles painted further up. (Vertical plumb lines of descending paint provide the phallus.) His painting cycle *The Seasons* (1985–86) and its many related prints addressed the passage of time more obliquely, but also more personally: the adult shadow in three of the four seasons is his own, a standing figure partially of this world, partially absent; it lists to the side, legs parted and head turned.

In *Self-Portrait Between the Clock and the Bed*, Munch appears like a stiffened corpse, with the grandfather clock suggesting an attendant upright casket. In his 2018 print, Johns also looks hard at the prospect of departure. The print is a memento mori that ruminates on Johns's scrupulously considered legacy and nearly 60 years of printmaking, without asking for sympathy. ■

—Kate McCrickard



Jasper Johns, *Untitled* (2018), ©Jasper Johns and U.L.A.E./VAGA at Artists Rights Society (ARS), NY.

Notes:

1. (Sketchbook (n.d.) 1964) Castleman, Riva: Jasper Johns, A Print Retrospective, MOMA, New York, Little Brown and Company, Boston, 1986, 21.

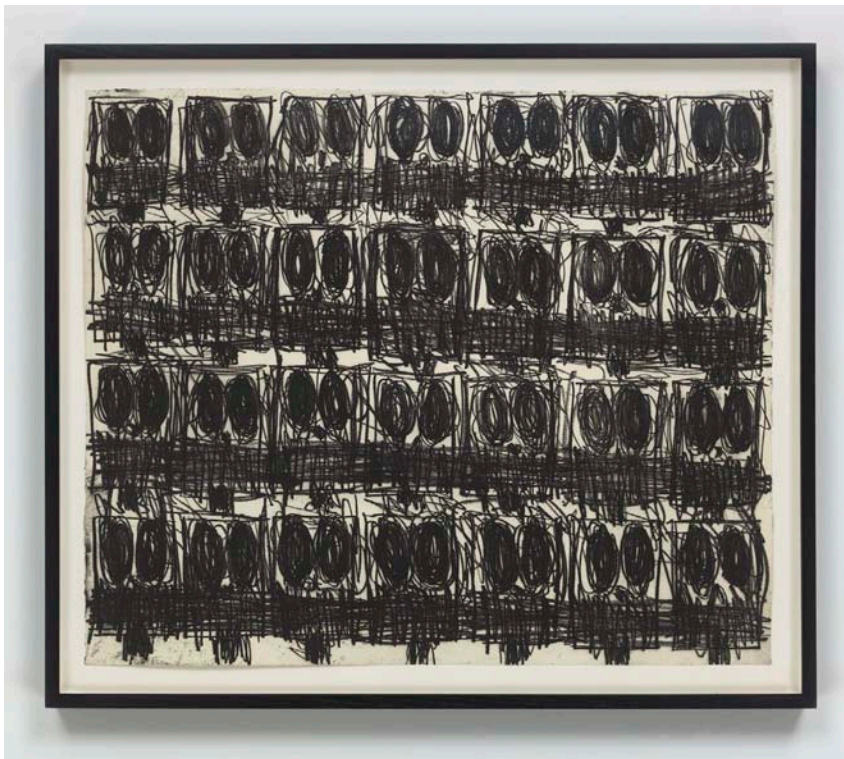
Rashid Johnson

Untitled Anxious Crowd (2018)

Softground etching, 19 7/8 x 24 1/8 inches. Edition of 35. Printed by Jennifer Melby, Brooklyn. Published by Hauser and Wirth, New York. \$7,000.

Untitled Anxious Man (2018)

Softground etching, 23 3/4 x 19 3/4 inches. Edition of 35. Printed by Jennifer Melby, Brooklyn. Published by Hauser and Wirth, New York. \$5,000.



Above: Rashid Johnson, *Untitled Anxious Crowd* (2018). Left: Rashid Johnson, *Untitled Anxious Man* (2018). Right: Rashid Johnson, *RUN* (2018).

Run (2018)

Softground etching, 10 x 11 7/8 inches. Edition of 35. Printed by Jennifer Melby, Brooklyn. Published by Hauser and Wirth, New York. \$3,000.

Rashid Johnson works in a wide variety of eclectic formats—giant shelving structures on which he arranges retro paraphrases of his Afrocentric upbringing in Chicago; paintings and sculptures made of Shea butter and black soap (both used extensively in black skin care products), and surfaces burnt with branding irons—visual compressions of how black

identities are reduced and perceived. In *Black Steel in the Age of Chaos* (2008) Johnson blew up the crosshairs of a rifle sight to nearly four feet in diameter. Like the Public Enemy song from which he borrowed his title, it articulates what he calls the “now space,” the fearful realm of the black man in contemporary America.¹

Three new softground prints—*Anxious Man*, *Anxious Crowd* and *Run*—express this state of mind, and surprise in their intimacy. The prints demonstrate that beside Johnson’s conceptual rigor and historical scholarship, he can really draw—in this case, furiously. All three build

on the figurative motif that appeared unexpectedly in his 2015 “Anxious Men” exhibition at the Drawing Center in New York. Inspired by current events, he drew an alarming, anonymous face, viewed frontally and squared like a box. Drawn on white tiles, the eyes were scrawled and the mouth blocked up in loose, frenetic lines of wax and black soap (a mixture he names “cosmic slop” after the Funkadelic song)—dark, primal, indexical. The *Anxious Man* print, greatly reduced in size from the Drawing Center works, uses seductive softground line next to the cruder scrapings into wax and black soap, without detracting from the urgency of the subject.

Becoming a father intensified Johnson’s anxieties, none of which belong to him alone: terrorism; the murder of unarmed black men and children by police; the ascension of Trump. He began to multiply his single anxious man into a black soap and wax crowd, powerfully downsized into a grid, as if one of his shelf structures had been folded down and stuffed with flattened reductions of worried black men. In the print *Anxious Crowd*, Johnson conjures a tacitly screaming “audience to the bizarre political theater we’ve been witnessing.”² It’s a dark linear thicket in which 28 mouths and 56 ovoid eyes repeat in a mesmeric pattern of oscillating spirals. Hard tile is replaced by velvety paper, cosmic slop with the subtle grain of softground marks.

In his third print, Johnson offers a riposte to the well-documented statistics piled up about his demographic—the simple instruction, “run.” “I don’t think anyone is without wanting to escape,” he comments. “Even Donald Trump supporters.”³

“Look,” Johnson said before the 2016 presidential election, “we’re living in a world where a racist demagogue is the nominee of a major party. We should feel fear. We should feel tremendous anxiety, and that should be the emotion that leads us to the fucking ballot.”⁴ His prints hit us with exhilarated despair. ■

—Kate McCrickard

Notes:

1. Claire Gilman and Rashid Johnson, *Anxious Men*. *Drawing Papers*, no. 123 (The Drawing Center, 2015), 12.
2. <https://www.culturedmag.com/rashid-johnson-hank-willis-thomas/>.
3. *Ibid.*
4. <https://observer.com/2016/09/anxious-man-rashid-johnson-on-worry-violence-and-parent-hood-amid-both/>.



Vanessa Marsh, *Everywhere All at Once, Landscape #22* (2014).

Vanessa Marsh

Everywhere All at Once, Landscape #21 (2014)
Pigment print on archival paper, 20 x 20 inches. Edition of 10. Printed and published by the artist, Oakland, CA. Available through the Bott Collection and Foley Gallery. \$1800.

Everywhere All at Once, Landscape #22 (2014)
Pigment print on archival paper, 20 x 20 inches. Edition of 10. Printed and published by the artist, Oakland, CA. Available through the Bott Collection and Foley Gallery. \$1800.

Everywhere All at Once, Landscape #29 (2014)
Pigment print on archival paper, 20 x 20 inches. Edition of 10. Printed and published by the artist, Oakland, CA. Available through the Bott Collection and Foley Gallery. \$1800.

The easy ubiquity of digital printing has caused disgruntlement and frustration in the print world, with the most complaints zeroing in on the qualities of digital surfaces—their flatness, uni-

formity, and bland complacency. But every once in a while there are artists and images for whom those qualities are instrumental and even meaningful. Such is the case with Vanessa Marsh's *Everywhere All at Once* pigment prints.

In each member of this ongoing series, a starlit sky is the backdrop for silhouetted bits of landscape: a gathering of palm trees, stretches of prayer flags, the skeletal hummock of a roller coaster. Marsh is interested in the joint where the earthly meets the cosmological, and where human intervention meets natural inevitability. This is manifest not only in the images but also in the methods used to make them.

Like the eerie composite photographs of Henry Peach Robinson (1830–1901), Marsh's pictures are sutured together from anomalous elements in the darkroom, creating images that are just slightly unbelievable. In Robinson's case, the hyperspecificity of detail at all focal depths is the sticking point for credibility; in Marsh's it is the removal of detail and the evacuation of depth. Though her compositions are produced through light

exposure, like photograms, the parts are drawn by hand on acetates that then act as photographic negatives. Their strange affect is closely tied to this analog photographicness. We may be inured to Photoshop filters and fictions, but Marsh's mix of softness and precision defies easy categorization—they feel real, wrong and right in equal measure.

Curiously, this personality quirk remains even in the form of a digital print—from a distance the prints might be mistaken for photogravures, though up close the flatness and razor edges dismiss the thought. We are left with something half-illustration, half-sublime—what might have happened if Ansel Adams had tried his hand at cel animation. ■

—Susan Tallman

Vera Molnar

Sainte-Victoire Interchangables: Orange & Bleu (2017)

Set of nine screenprints on canvas, 120 x 120 cm overall. Edition of 8. Printed and published by Bernard Chauveau, Paris.

Sainte-Victoire Interchangables: Noir & Blanc (2017)

Pigment print on canvas, 120 x 120 cm overall. Edition of 8. Published by Bernard Chauveau, Paris.

Sainte-Victoire Border Line (2018)

Pigment print, 150 x 50 cm. Edition of 8. Published by Bernard Chauveau, Paris.

Sainte-Victoire On-Line (2018)

Pigment print, 150 x 50 cm. Edition of 8. Published by Bernard Chauveau, Paris.

Rien-Peu-Plus (2017)

Three wood panels and wool yarn, 50 x 195 cm overall. Edition of 12. Published by Bernard Chauveau, Paris.

Six million seven hundred and sixty-five thousand and two hundred and one Sainte-Victoire (2012)

Artist's book of 112 pages. Edition of 220. Published by Couleurs-Contemporaines, Paris.

Its prominent presence in the paintings of Paul Cézanne has made the shape of Mont Sainte-Victoire familiar to generations of museum goers and art history students around the world. Asym-

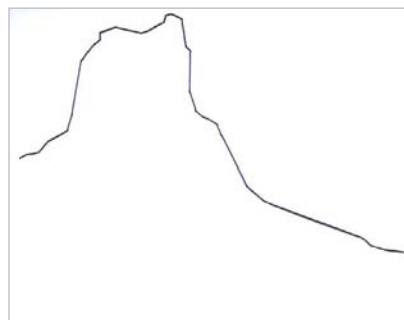
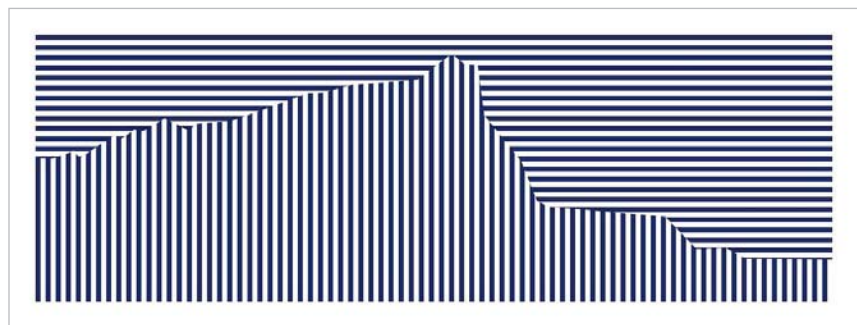
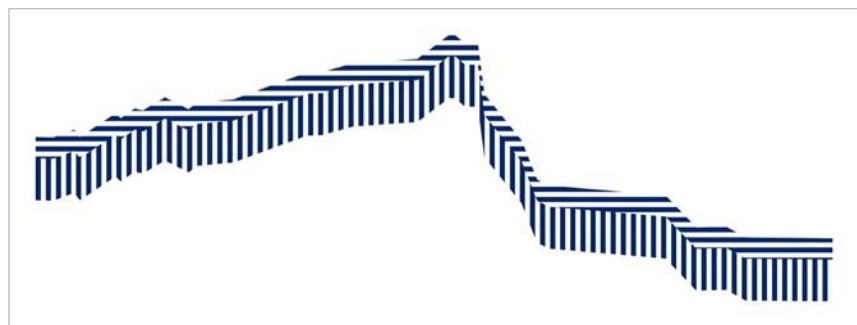
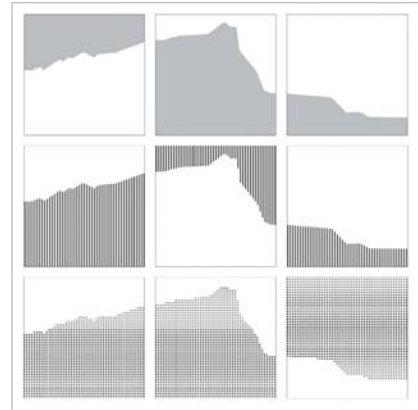
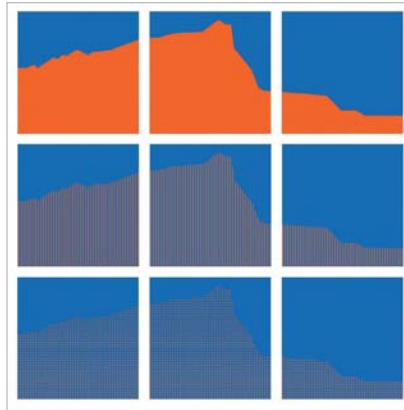
metrical and hulking, it was a natural vehicle for the painter's slab-like structuring of space and form. Subsequent artists have also been drawn to it—Picasso, Kandinsky, Masson and, surprisingly perhaps, Vera Molnar, the nonagenarian abstract painter and pioneer of algorithmic art [see *Art In Print*, Jan–Feb 2019].

For Molnar, the mountain is not simply scenery or a metonym for the heroic struggles of modern painting. It is a form that can be understood in terms of aesthetics and also in terms of information theory. On the one hand, it suggests the “natural” distribution of the bell curve; on the other, it offers a subject for perception, theme and variation. In Molnar's 2012 artist's book, *Six million seven hundred and sixty-five thousand and two hundred and one Sainte-Victoire*, the pages are cut into four horizontal strips, allowing the reader to mix and match the various altitudes of her sketches of the mountain, potentially producing more than six million distinct results.

Molnar has returned to this subject in a spate of recent editions, each offering a different means of making and unmaking the mountain. In *On-Line* (2018) the distinctive profile is articulated by the seam where regular vertical stripes meet regular horizontal stripes; in the related *Border Line*, most of the striped areas have been removed, leaving only the swath of their juncture. In the two *Interchangeable* editions, the mountain's horizontal contour is broken out across three squares, then stacked three times in a grid of nine. Each square consists of two areas—mountain and not-mountain—but the “fill” changes: in one the sky is gray and the mountain white, in the next the situation is reversed. In the color version, the sky remains blue, while bits of mountain shift from afternoon orange to twilight orange/blue, asserting “landscape” in the midst of total abstraction. (Owners are asked to routinely rearrange the order.)

The movement between order and disorder has always been key to Molnar's work, giving even the most mechanistic of processes a disruptive heart. This is particularly overt in *Rien-Peu-Plus*, a triptych of wood panels on which the mountain's intrepid outline is articulated with yarn—first as dots, then as broken stitches, and finally as halting contour line. At once sleek and homespun, it romances both analytic reductivism and the messy complexity of the world. ■

—Susan Tallman



Above Left: Vera Molnar, Sainte-Victoire Interchangables: Orange & Bleu (2017). Above Right: Sainte-Victoire Interchangables: Noir & Blanc (2017).

Above Center: Sainte-Victoire Border Line (2018). Below Center: Sainte-Victoire On-Line (2018).

Below Left: Rien-Peu-Plus (2017). Below Right: Interior spread from Six million seven hundred and sixty-five thousand and two hundred and one Sainte-Victoire (2012).

Analia Saban

Pressed Paint (Cadmium Red) (2017)

Pressed Paint (Mars Black) (2017)

Pressed Paint (Middle Gray) (2017)

Pressed Paint (Ultramarine Blue) (2017)

Four editions of unique works, acrylic paint pressed in linen, approximately 34 x 27 inches each. Editions of 26 unique works in each color. Printed and published by Gemini G.E.L., Los Angeles. \$7,500 each for *Mars Black* and *Middle Gray*; \$8,500 each for *Cadmium Red* and *Ultramarine Blue*.

Analia Saban's investigations of the relationship between medium and material continue in her 2017 *Pressed Paint* editions produced by Gemini G.E.L. The artist's work is consistently recognizable for its clever manipulations of canonic materials in the history of art—she has draped marble astoundingly across wooden sawhorses like a piece of cloth and molded acrylic paint to mimic fitted bed sheets stretched across a painter's canvas. In each of the *Pressed Paint* editions, a particular pigment (named in parentheses in the title) was placed between linen sheets and run through a press, extruding color through the linen weave and causing a mass of pigment to hang from the bottom edge.

There is no fixed template; each impression is unique. In one of the 26 *Cadmium Reds*, the pressed pigment leaves vertical instances of exposed linen across the top of the print; in another, a horizontal streak of taupe emphasizes the textile's weft. Each iteration stresses the relationship between pigment and textile and their transformation via the pressure of the printing press. Saban reverses the traditional physical relation between pigment and its support: the cadmium red is *inside* the linen, contorted by the physical forces that the work encountered in its passage through the press. The flat picture plane of the linen—which unavoidably references the history of painting by combining a rectangular stretch of fabric with colorful pigment—is nonetheless disrupted by the irregular droop of color at each work's bottom edge.

Even as they distort the familiar relation between paint and support, these works comment on the physical processes of printing. Saban embraces the paint's unpredictable movement, collaborating with the press while offering a subtle cri-



Analia Saban, *Pressed Paint (Cadmium Red)* (2017).

tique of William Ivins's notion of exact repetition. In both painting and printmaking the image is generally applied to the support; Saban offers an exception that proves the rule. She produces an object that places their historical characteristics in dialogue: the "painterly" mark, unique in each example, is produced by a machine designed to reproduce things; the material components of painting provide both substrate and image for the print.

The painter Amy Sillman, commenting on her surprise at an art historian's ignorance about the different weights of pigments, reminds us that apart from the philosophical or aesthetic debates that color as a *subject* has engendered, "color as *object* is earthly material stuff."¹ In her *Pressed Paint* series, Saban keeps the historical and conceptual dimensions of art relevant while simultaneously calling attention to their matter. ■

—Brian T. Leahy

Notes:

1. Amy Sillman, "On Color," in *Painting Beyond Itself: The Medium in the Post-Medium Condition*, edited by Isabelle Graw and Ewa Lajer-Burchardth (Berlin: Sternberg Press, 2016), 103–105.

Jackie Saccoccio

Vessel (2018)

Etching, soft ground and sugar lift aquatint, 15 1/4 x 12 1/2 inches. Edition of 15. Printed and published by Jennifer Melby Editions, Brooklyn. \$1,200.

Untitled (2018)

Etching, soft ground, sugar lift aquatint, 18 x 18 inches. Edition of 15. Printed and published by Jennifer Melby Editions, Brooklyn. \$1,500.

Some of Jackie Saccoccio's canvases support up to 50 layers of paint. She has investigated myriad manners of applying paint to canvas, sometimes

mixing mica into pigment to insist on the medium's inherent physical presence. Despite this thick buildup of materials, somehow her canvases retain the freshness of the first attack, and maintain an openness and light, like windows onto the American landscape, one of the prompts behind her abstractions.

Two new etchings, made with Jennifer Melby, share this uncommon use of pictorial depth and the sense of looking through a framework into illuminated space. They achieve this through economic means. *Vessel* and *Untitled* rely on restrained palettes of black and gray, enlivened with cadmium red in the latter. The white ground is indispensable for defining the hovering nature of the webbed designs that Saccoccio drops on top—spaghetti junctions of sugarlift aquatint rivulets. Underneath the sugarlifts are lightly-etched drawings suggesting topography, either urban or rural. Spatially baffling, the feeling is of a bird's-

eye view, looking down through spidery constructs to imagined lands (perhaps not surprising for an ex-architecture student).

In the untitled work, the spatial complexity is increased by the use of translucent red ink that allows the etched marks below to show through and, in certain passages, appear to float above.

Saccoccio's mark-making is animated. She drove the direction of the sugarlift runs by tilting and turning the plates, deftly and slowly I imagine, to get marks one cannot make with a brush. It's a technique Saccoccio employs on her paintings, which she rigs up to use as tools for one another, constantly reorienting and channelling liquid paint to run from one canvas onto another, to drip over edges or pool on surfaces.

Saccoccio's use of the drip has led to comparisons with Abstract Expressionism, but she resists the charge: "my drips are almost a mockery of that," she has

remarked.¹ Her visual mixtures are surprising—she is as fascinated with the portraiture of Ghirlandaio and Holbein as she is with issues of gesture or abstraction, and the hope she sees in landscape ties her to the Hudson River School painters. Though she views them through the later prisms of Jackson Pollock and Charles Burchfield, there are formal echoes running the other direction: the deep working of light behind a foreground lattice of trees in Asher B. Durand's *Kindred Spirits* (1849), for example, anticipates the backlighting of *Vessel* and *Untitled*. Saccoccio finds potential in such retroactive commentaries: "You never know what can happen—nothing or everything."² ■ —Kate McCrickard

Notes:

1. https://www.artspace.com/magazine/interviews_features/qa/jackie-saccoccio-interview-53036

2. https://www.huffingtonpost.com/ridley-howard/on-painting-and-rome-inte_b_3204963.html



Jackie Saccoccio, *Untitled* (2018).

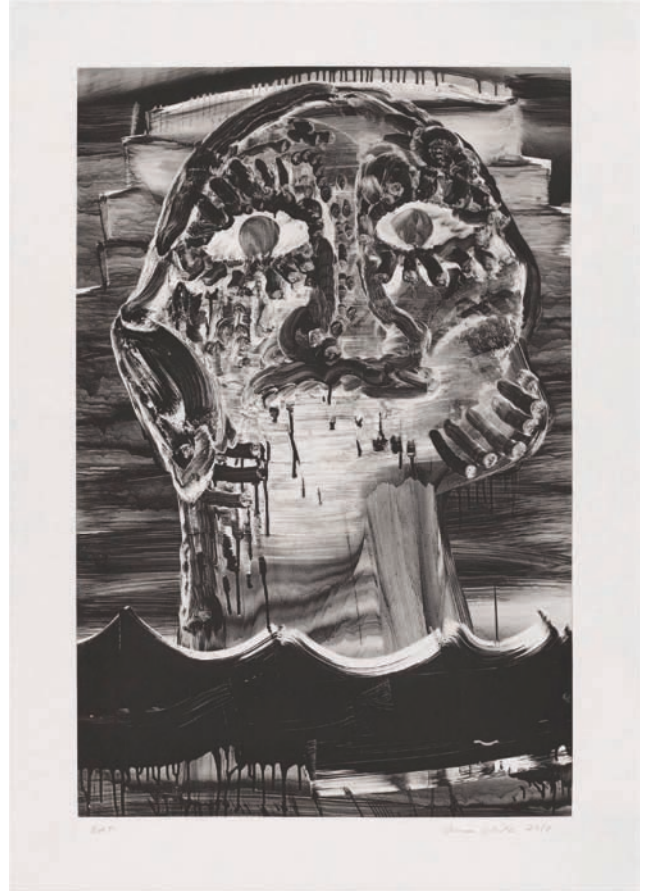
Dana Schutz

Weeper; Beat Out The Sun; To Have a Head; Pointer; Museum Type; Woman and Dog; Bad Timing; Trouble and Appearance; Pan; The Wanderer (2018)

Etching with aquatint, each print 43 1/4 x 30 5/8 inches. Edition of 20. Printed and published by Two Palms, New York, NY. \$6,000 each.

In Dana Schutz's new suite of etchings, ten figures glare, plead and stare out from disparate worlds. With her first foray into printmaking, the acclaimed painter exploits two of the most potent attributes of her painting—expressive mark-making and suggestive storytelling—but eschews her characteristic use of color. The result is a series of haunting black-and-white images that mirror our crises and insecurities.

In *Trouble and Appearance*, texture differentiates fantasy and figuration. The image is divided in half: a shaded figure in profile on the right stares down a body-like shape with a large eye. Light in tone, this shape is punctuated by bold, aqueous strokes and vertical drips, in contrast to the controlled brush marks of the face on the right. As Schutz tells it, the person has gone for a walk and, observing a "gelatinous" figure, representing how others see him, slip off his body, he comes to see himself anew.



Left: Dana Schutz, *Woman And Dog* (2018). Right: Dana Schutz, *Weeper* (2018).

Schutz's images deal with human emotion through grim humor. She frequently paints imagined situations, sometimes influenced by current events, with a singular sensitivity to interior monologues. Each of the prints illustrates one such monologue, like the condensation of a fable into a single image—often a single figure. Together they form a motley crew. In *Woman and Dog*, a woman wearing pearls and a sardonic grin squeezes—or perhaps strangles—the dog in her lap. And in *Bad Timing*, a stand-up comedian (as the title suggests) stares deadpan at an unseen audience, embarrassed as his joke falls flat.

To facilitate a diverse range of gesture, Schutz painted the compositions on Mylar sheets using printer toner suspended in alcohol, and, occasionally, graphite and charcoal. The images were then transferred to etching plates by direct gravure; when printed the image has the same left-right orientation as the original drawing, since it is transferred to the plate as a mirror image, then flipped

again to print.

The grain of toner is coarser than that of the rosin powder customarily used in aquatint. Since it does not become fixed unless heated, Schutz was able to return to the images over the course of many days. She worked and reworked each image, wiping away toner to leave faint outlines of earlier marks and then painting back in with all sorts of implements: bottle caps, paper towels, or paintbrush handles. Small details in charcoal and graphite have transferred more faintly. In *Weeper*, the use of drips (new for Schutz) and deep black tones adds ominous atmosphere to an unsettling image: an amorphous head with bold eyelashes, smudged cheeks, and drips meandering down its neck floats on a wave, perhaps engulfed by a river of its own tears. ■

—Elleree Erdos

Sean Scully

Ghost (2018)

Aquatint with sugarlift and spitbite, image 17 7/8 x 19 7/8 inches, sheet 26 1/2 x 26 7/8 inches. Edition of 50. Printed by Burnet Editions, New York. Published by the artist. Publication forthcoming. Price on request.

In his new print, *Ghost*, Sean Scully takes on the culture of guns in America, recasting the stars and stripes into his habitual, square compositional configuration. In Scully's print, the flag's bright stars have fallen into a soft, pathetic heap, and the canton bears instead a revolver, drawn in white as if by a child on a blackboard. The flag's stripes are reworked as thick painterly bands, their original valorous red and pure white are replaced with slow drags of sugarlift aquatint, printed in a dull oxblood hue, and spitbite, printed in black. It's a metaphorical way of putting blood in the ink, draining the flag of hope or glory.

To draw like a child, as Scully attempts to do with the revolver, is difficult. His outline is sophisticatedly naïve, made with a wax crayon on top of aquatint. The tension comes from the skilled hand holding back (though no adult can recreate the child's battle between what it wants to draw and what it can draw).

Scully is Irish, not American, by birth, but the mechanics of violence alluded to in *Ghost* are personal: his grandfather hung himself in jail to forestall his execution by firing squad after the 1916 Irish Easter Uprising; his father was imprisoned for desertion during the World War II. This sad history prompted the family to leave Ireland for a life of poverty in London, sharply dislocating the young Scully.

But *Ghost* is also about Scully's young son Oisín, born in 2009, when the artist was in his mid-sixties. The prospect of raising a child amid American gun violence led Scully to leave New York for Europe: "The job of a teenager is to go against the rules," he says. "In America, that is too dangerous. Teenagers get shot."¹

The print follows a series of paintings—*Ghost Child*, *Ghost Night*, *Ghost Blood* and

Ghost Requiem (all 2018)—using the same composition in sober, unforgiving monochrome and gunmetal gray, oxblood seeping into the fallen stars. The mournful palette unavoidably recalls an older, 19-year-old son, Paul, killed in a car crash in London in 1983, and a time when Scully, "insane" with grief, made works as dark as sorrow. The gun, stars and flag bring figuration into Scully's abstract syntax of "errant" geometric blocks of color that he fits and unfits together in his paintings (originally a figurative painter, Scully also returned to representation in a series of works depicting Oisín on a beach).

Among the 14,642 Americans killed by guns in 2018 were 666 children under the age of 11; 2,830 teenagers were killed or injured.² In an Instagram post from June 2018, Scully laments, "Now bullets are sprayed into American streets, like rain, and its children fall, becoming ghosts. What can stop this affection for violence? Separating people from people, creating fear in place of fellowship, making America, the land of the free, a ghost of what it once promised to be."³ ■

—Kate McCrickard

Notes:

1. <https://news.artnet.com/exhibitions/sean-scully-global-shows-1379989>.
2. <https://www.gunviolencearchive.org/past-tolls>.
3. https://www.instagram.com/p/Bfd_XZIIcRV/.

Qiaoyi Shi

Green Melon and Dark Melon (2018)

Two screenprints, 24 x 18 inches. Editions of 15. Printed by David Love, Philadelphia, PA. Published by the artist. \$275.

From Giuseppe Arcimboldo's genre-bending portrait paintings of fruit-faces to the confectionary delights of Wayne Thiebaud's still lifes, artists have long explored food as a vehicle for the bizarre and the beautiful. Chinese-born, Russian-raised, New York City-based artist Qiaoyi Shi is one. An illustrator and printmaker influenced by an itinerant life and a love of cuisine, she invents images in which figures and foods engage in enigmatic rituals; humanoid dumplings, eggs and avocados appear dressed as synchronized swimmers with one-piece suits and swim caps. Her recent screenprints, *Green Melon and Dark Melon*, are emblematic.

By her own admission, Shi is obsessed with oversized food: record-setting pumpkins and other state fair novelties, the anthropomorphic icon Mr. Potato-head. To arrive at the surreal imagery of the *Melon prints*, Shi began by thinking about scale shifts. She drew on tracing paper, which allowed her to reverse the image and play with compositional possibilities. As she drew, the figures developed intuitively. Once satisfied with the hand-drawn image, she scanned and redrew it in Adobe Illustrator and began another round of experiments. After adding color gradients, parts of the image were converted to halftone for printing. The final image was printed on yellow Awagami Inbe paper by master printer David Love in his Philadelphia studio.

In *Green Melon* and *Dark Melon* figures spill from, or climb into, a large glowing melon shape. An avocado seems ordinary enough until you notice it has arms. Taking cues from a wide range of literary sources, Shi builds fantastical worlds. Her figures could easily occupy the sprawling and intricate spaces of a page spread by the children's book writer and illustrator Richard Scarry, or portray the extra-dimensional "little people" from Haruki Murakami's novel *1Q84*. While



Sean Scully, *Ghost* (2018).

the bubbly humanoids may be eating the melon, it's equally possible that they're being birthed by it. The plump figures resemble edibles themselves.

Food is an icebreaker—a familiar element that eases the viewer into the unfamiliar. Shi's work reminds me of browsing the aisles of a grocery store in a foreign country, where strangely shaped produce and unexpected packaging intrigue and confound even as common moments of daily life unfold around you. ■

—Jason Urban

Dasha Shishkin

He in His London Tailoring, She, Bare as a Lamb Chop (2018)

Etching, image 8 x 10 inches, sheet 13 x 18 inches. Edition of 12. Printed by Megan Foster. Published by RISD Editions, Providence, RI. \$900.

Supposedly, the best visual art is as strong conceptually as it is thrilling visually. And in good conceptualism, the title of a work usually retains a tautological semantic relationship to the pictorial structure of the piece and the materials with which it is made. But Moscow-born

artist Dasha Shishkin throws all this gleefully out the window. By her standards, *He in His London Tailoring, She, Bare as a Lamb Chop* is a brief title (and a tame image) and, typically, it fails to provide any clue to the meaning of the etching—not a lamb chop nor a London tailor in sight.

Shishkin's print was made in Spring 2017 when she was an invited artist of the RISD editions program, giving students the opportunity to gain assistance in the production of editioning a professional artist's work, under the supervision of artist and faculty member Megan Foster. The etching, printed in black, shows a hirsute lady fleeing the puffy grasp of some kind of faceless cloud-man. Naked humanoids with stumps for limbs or babyish bald heads—familiar characters in the Shishkin roster—flee ahead and exit off stage left. Tufts of crosshatched hair and bubbles waft above the disarray.

The cloud-man, Shishkin reveals, is Jupiter, borrowed from Antonio da Correggio's stunningly sensuous canvas *Jupiter and Io* (ca. 1532/33, now in the Kunsthistorisches Museum in Vienna). The down-soft smoky paw that slips under Io's perfect white arm—as the god descends on her in the form of a cloud—is surely one of the most beguiling (and anthropomorphic) depictions of vapor in art history. But five centuries later, in the age of #MeToo, Shishkin's nymphs scream and run for the hills, their nakedness neither sexualized or owned by anyone (Correggio's painting was commissioned by Federico Gonzaga, Duke of Mantua). The central figure sprouts a coat of hair to cover her flesh, in a nod to Charles Perrault's fairy tale, *Peau d'Âne* (Donkeyskin). In the print there is no gorgeous oil paint to gloss over the contemporary cloud-man's clumsy attempt at abduction: Shishkin etches him in a deep bite, as if to draw attention to a hard material reality.

Shishkin is never without wit, and ethical grandstanding is not her point. The torturous scenes that flow from her vivid imagination are peppered with mirth. Her tangential titles divert attempts at interpretation, but—while she may not admit it—this title does bring us back to #MeToo. It comes from a line in Angela Carter's *The Bloody Chamber*, where in a scene of male dominance and the objectification of women, a bride is stripped by the clothed Marquis in an enactment



Qiaoyi Shi, *Dark Melon* (2018).



Dasha Shishkin, *He in His London Tailoring, She, Bare as a Lamb Chop* (2018).

of an unnamed Félicien Rops etching. Carter describes the moment as the “most pornographic of all confrontations.”

In the late 1950s, British painter Roger Hilton told the brilliant young abstractionist, Gillian Ayres (who died this past spring) that she could never be a painter as she didn’t have a penis. I would like Shishkin to read Hilton’s comment, put her sharpened stylus on the plate and let her line run away with it. ■

—Kate McCrickard

Notes:

1. Angela Carter, *The Bloody Chamber*, Penguin Books, London, 1993, 15.

William Villalongo

Palimpsest (2017–18)

Seven-run screenprint with laser-cut areas and intaglio collage elements, 52 x 37 1/2 inches. Edition of 25. Printed and published by Graphicstudio Institute for Research in Art, University of South Florida, Tampa. \$3,500.

Embodied (2017–18)

Laser-cut felt with archival pigment print, 20 x 17 1/4 inches. Edition of 50. Printed and published by Graphicstudio Institute for Research in Art, University of South Florida, Tampa. \$1,500.

Nested (2018)

Collagraph with linocut and woodcut, 24 x 23-3/4 inches. Edition of 15. Printed and published by Shore Publishing, Tuxedo Park, New York. \$1,200.

In new editions with Graphicstudio and Shore Publishing, William Villalongo’s singular approach to the Black male figure (first unveiled in his 2017 exhibition “Keep on Pushing” at Susan Inglett Gallery) invokes issues of visibility and agency that are particularly urgent within Black American experience. Flurries of leaves and stems are either cut from black substrates or applied to a dark background to form cyclonic bodies. Amid these silhouetted shapes, Villalongo inserts eyes, hands and pieces of clothing. The parts coalesce into specific events and people, but also suggest contingent states of being. Villalongo explains he was inspired by the sight of organic matter caught in a whirlwind: “I wanted to use motion and gesture in the work as a way to express a body navigating history, violence, social inequities and racial imagination.”¹

Two editions—*Embodied* (also with Graphicstudio) and *Nested* (with Shore Publishing)—can be loosely classified as self-portraits. The first is a quadrilateral mass of laser-cut forms within which sit a pair of brown eyes—the artist’s own.² In *Nested*, the biomass sits under a blue hood and a wren settles into an eye socket as if in a nest. Villalongo sees artists as akin to birds, who “disperse seeds and pollen which allow for regeneration and growth” and compares nest-building to the ways in which Black communities have repurposed found materials to create sanctuary and identity, abandoning and rebuilding as necessary. Accumulation also figures into the print’s facture, which involves six separate collagraph, linocut, relief and woodblock matrices inked in nine colors in six runs through the press.

In *Palimpsest*, flattened black hoodies, swirling twigs and hands form conjoined figures against a textured background. An eye looks askance from a recumbent hood cradled in the arm of another, whose eyes—startled and accusatory—lock with the viewer’s. The reference to the 2012 murder of Trayvon Martin is purposeful (Graphicstudio is located in Florida, the state where Villalongo was born, and where Martin was shot), though Villalongo changed some visual details.



Above: William Villalongo, *Palimpsest* (2017–18). Left: William Villalongo, *Nested* (2018). Right: William Villalongo, *Embodied* (2017–18).

He sees the work not as a record of one event but as a broader meditation on “the systematic erasure of Black people” and the ensuing elevation of the hoodie as a symbol of resistance and resilience by the #blacklivesmatter movement.

In these three works, Villalongo brings his metaphorical representation of the body to bear on the ingenuity, temerity, vulnerability and pain of being Black in 21st-century America. ■

—Sarah Kirk Hanley

Notes:

1. “William Villalongo in Conversation with Torkwase Dyson,” in William Villalongo: *Keep on Pushing* (New York: Susan Inglett Gallery, 2017), unpaginated; issuu.com/inglettgallery/docs/villalongo_keep_on_pushing_catalogu;
2. Email with the author (and all following quotes).
3. Though the shooter, George Zimmerman, described Martin’s garment as “a gray hoodie,” the hoodie in *Palimpsest* is close to the color shown in CCTV footage shortly before the incident. Villalongo’s background is a direct rubbing from asphalt paving, though the sidewalk on which Martin fell was concrete.

Stanley Whitney

Untitled (2018)

Monotypes in watercolor, 48 x 72 inches each. Printed and published by Two Palms, New York. \$40,000.

Untitled (2017)

Set of four gravure etchings, 23 3/4 x 35 inches each. Edition of 10. Printed and published by Two Palms, New York. \$12,000.

Untitled (2016)

Series of nine monotypes (two remain available), 139.5 x 169.5 cm each. Printed and published by Niels Borch Jensen, Copenhagen. €34,500 each, including frame.

Untitled (2016)

Eight spit bite and soft ground etchings, 74 x 82.5 cm each. Editions of 18. Printed and published by Niels Borch Jensen, Copenhagen. €1,800 each; €11,500 for the set.

From his etchings with Harlan & Weaver in 2011–2012, to his 2016 gravures with Niels Borch Jensen, to his recent series of colorful monotypes with Two Palms, Stanley Whitney has spent the past few years exploring new possibilities in print, while staying true to the aesthetic that has distinguished him as a master of contemporary abstraction since the 1970s.

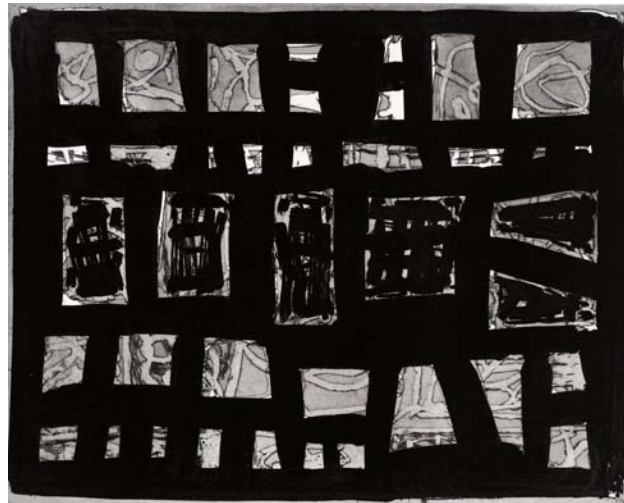
Figuring contrasting elements—light and dark, brightness and neutrality, chaos and calm—into a grid-like system, he brings order to his hypnotic abstractions, striking a delicate balance between visually polarized qualities.

All these prints employ Whitney’s habitual architectonic structure—three or four large rows of color blocks, with one or two similar, smaller rows below, horizontal lines separating one band from the next. It’s a structure that brings organization to a highly expressionistic process while retaining a sense of unpredictability. Working spontaneously, he does not shy from imperfection, as the drips, scribbles and raw areas of his canvases attest. At Harlan & Weaver, he made three black-and-white etchings, in which the blocks were distinguished from one another by linear character (loopy or scratchy, fat or thin), and also produced a luminous aquatint in which green and yellow glow like stained glass.

At Niels Borch Jensen a few years later, Whitney extended both ideas: in a series of eight black-and-white etchings that moves from heavy black line to wispy marks that almost disappear, while a series of color monotypes used glass as the printing matrix to emulate wet, diffuse color.

His 2017 gravure etchings with *Two Palms* resemble skeletons of his usual compositional format, the color blocks replaced with empty windows framed in liquid red, blue or black ink. Most recently, for a series of large monotypes, Whitney drew and painted on wooden blocks with watercolor and watercolor crayon. Once the pigment dried, a damp sheet of Lanaquarrelle paper (a lightly sized watercolor paper) was placed on the block and printed using *Two Palms*’s hydraulic press. The resulting images bear faint traces of wood grain, along with purposeful drawn marks, and drips and saturated pools of pigment in a vivid array of colors, whose strategic repetition of color creates balance.

These print series reveal Whitney’s ability to make new discoveries using familiar visual language, and printmaking has become an invaluable tool for him: “When I’m in my studio, I’m working by myself. When I come to a print shop, it seems that things really open up for me,” Whitney has explained. “I have no idea what I’m going to do or what kind of print I’m going to make or what kind of image I’m going to come up with. It really



Above: Stanley Whitney, *Untitled* (2018). Center: Stanley Whitney, *Untitled* (2016). Below: Stanley Whitney, *Untitled* (2016).

allows me to expand on possibilities of what my paintings can become in the future.”¹ ■ —Re’al Christian

Notes:

1. “Stanley Whitney Interview,” Niels Borch Jensen Gallery, 2016, <http://nielsborchjensen.com/project/stanley-whitney--video--2016/>.

Terry Winters

Ghost #1-9 (2018)

Nine monoprints with engraving and embossment, 30 3/8 x 23 1/8 inches. Unique. Printed and published by Two Palms, NY. \$15,000 each.

Red Stone (2018)

Two-color lithograph, 51 3/4 x 39 inches. Edition of 25. Printed and published by ULAE, Bayshore, NY. \$7,500.

Two thousand eighteen was a busy year for Terry Winters. In addition to his retrospective at the Drawing Center and a concurrent exhibition of new paintings at Matthew Marks Gallery, he produced two new print projects—

a lithograph with ULAE and a series of nine engraved and embossed monoprints with Two Palms. The lithograph, *Red Stone*, presents a group of black circles of varying sizes on a gestural red ground. Closely related to the artist’s drawings and paintings, including *Cinnabar* (2017), shown at Matthew Marks, and a 2016 untitled drawing shown at the Drawing Center, the monoprints derive from a single graphite drawing, which was translated into a plexiglass plate using a laser cutter. Winters painted oil paint directly on the plate, frequently applying it with his fingers. The image was then printed and embossed on Twinrocker handmade paper using Two Palms’s hydraulic press, exerting over 600 tons of pressure.

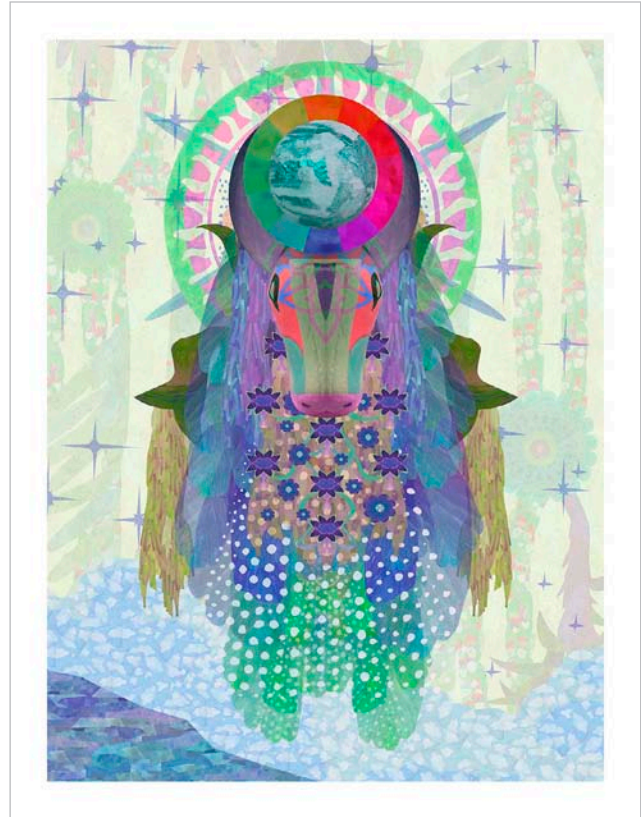
Titled *Ghost #1-9*, the prints feature a bulbous, tree-like shape surrounded by irregularly shaped circles and ovals. Winters’s abstract imagery is frequently discussed in terms of its visual relationship to biology, networks and technology, and these subjects are certainly suggested by *Ghost*’s biomorphic shapes and grid-like structure of circles and ovals, along with the dynamism that has also been a con-

sistent feature of Winters’s work. Behind and around the large central shape, the ovoid spots appear to be falling toward the bottom of the sheet, like snow, while also receding in space toward the right side. The artist’s active brush strokes further heighten this sensation of movement.

In his paintings Winters employs a variety of materials to achieve specific surface effects; many of the canvases shown at Matthew Marks, for example, incorporate wax and resin in addition to oil paint. In *Ghost*, this interest in texture is manifest in deep embossment. The lasercutting produced a rough, stucco-like surface in the inked areas. Winters’s paint application and color choices, from dark navy to pale blue, give each impression a distinctly different affect: *Ghost #8* and *Ghost #6* are stark and foreboding while others, such as *Ghost #5* and *Ghost #2*, appear more ethereal. In their tactility and chromatic experimentation they remind me of Monet’s haystacks or Rouen Cathedral paintings. Seen as a group, they are particularly powerful, revealing subtle changes from impression to impression. ■ —Alison W. Chang



Left: Terry Winters, *Red Stone* (2018–2019). Right: Terry Winters, *Ghost #1* (2018).



Left: Saya Woolfalk, *Encyclopedia of Cloud Division (Plate 1)* (2018). Right: Saya Woolfalk, *Encyclopedia of Cloud Division (Plate 2)* (2018).

Saya Woolfalk

Encyclopedia of Cloud Divination (Plates 1–3) (2018)

Three prints combining inkjet, screenprint, silver leaf and collage, image 40 x 30 inches, sheet 44 x 34 inches. Edition of 14. Printed and published by Lower East Side Printshop, New York. \$4,000 each unframed; \$4,750 each, framed.

Through her installations, immersive environments and video projections, Saya Woolfalk expounds on the fictional material culture of the equally fictional Empathics, a female species genetically flexible enough to merge with plants. Like the Chitra Ganesh's 27 linocuts for *Sultana's Dream* (2018–19) [reviewed on page 13 in this issue], Woolfalk's work posits an alternate reality in which familiar patriarchal hierarchies are ruptured in ways that appear sumptuous rather than scary. But where Ganesh uses the graphic linearity of manga and comics, Woolfalk's visual language is one of wacky decorative accretion. It's as if every

craft kit at Michael's—silk-painting, sewing, woodworking, glass-painting, gilding—had been put into the hands of a particularly brilliant ten-year-old.

With their posed mannequins, elaborate costumes and diagrammatic backdrops, Woolfalk's installations suggest the ethnographic dioramas in venerable natural history museums, or soundstage sets for a sci-fi movie. In the flattened space of painting (she does that too), the bright colors and designed elements can stop uncomfortably close to the unencumbered cheeriness of nursery décor, but the three *Encyclopedia of Cloud Divination* prints that Woolfalk recently completed as part of a residency at the Lower East Side Printshop in New York make the most of both worlds—exploiting the concision of two dimensions while maintaining a bewildering hybridity. This is accomplished in part by actually being hybrids, built from screenprint, photographic elements (printed digitally) and silver leaf. Some bits are actually reflective, some just look reflective; some juxtapositions are printed, others are accomplished by collage: you're never

sure how physical or illusory any given edge is. The effect is a seamless suturing of documentation and myth.

The three images all show some kind of central object or figure against a pale background of stylized branches, flowers and starbursts. In one, a potted shrub erupts in flowers, one of which opens to reveal a Yoruba-like sculpture, its head surmounted with a glowing orb and expansive nimbus. In another, a large, striding female statue with swirling skin is given a large mask and two orbs, one for each hand, while another sphere floats over her head, backed by an even larger nimbus. In the third print, the orb is held in the horns of a bull's head painted in vibrant colors. What does it all mean? It's a mystery, and a hook. ■

—Susan Tallman



Left: Lisa Wright, *Magenta Silence* (2018). Right: Lisa Wright, *Sealed Silence* (2018).

Lisa Wright

Magenta Glaze (2018)

Sealed Silence (2018)

Two screenprints, 40 x 30 cm. Editions of 35 each. Printed and published by Advanced Graphics London. \$1,000 each.

Lisa Wright's bold and elegant images conjure a sense of childlike exploratory creation. Her figures inhabit the spaces and costumes of historical painting—she has cast them as *commedia dell'arte* characters such as Harlequin and Pierrot, set them in Rococo garden parties, or left them to wander through woods and streams.

Since 2016, much of Wright's work has consisted of portraits of children on the cusp of adolescence with overlays of lace-like ornamentation, similar to Shirin Neshat's and Lalla Essaydi's calligraphy-covered photographic portraits. Her embellishments recall the intricacy of baroque designs and her palette recalls the sultry colors of a Fragonard painting. In two recent screenprints with Advanced Graphics London, the figures are almost entirely subsumed by their adornments,

with the exception of their sloe-eyed gazes.

Magenta Glaze (2018) is one of very few works in Wright's oeuvre that features a solid background. An elaborate leaf design engulfs the subject's upper torso and crown, seemingly lifting the figure above the flat, pale lavender backdrop with relief-like intensity and endowing it with a regal or even ethereal quality. A brownish-purple mask covers the figure's face. Though the eyes remain visible, other discernible characteristics are obscured, leaving us to ponder the figure's identity.

In *Sealed Silence* (2018) another leafy pattern, this time in turquoise, covers a red figure. Again the flat oval face is concealed, apart from the eyes. The auburn crop of hair is perhaps a reference to Velazquez's 1653 portrait of the 14-year-old Infanta Maria Teresa of Spain, painted when the princess was about the same age as Wright's subjects. The shadows under her chin and between her torso and arms suggest dimensionality, as does the gray wash behind her. One's eye, however, is repeatedly drawn back to the mesmerizing interplay of turquoise line.

The whimsical ornamentation seems at odds with the figures' stoic reserve, suggesting both the playfulness of child-

hood and the awkwardness of adolescence. Exploring what she calls the "universal dialogue of childhood," Wright seeks to capture the fleeting moment of this transition.¹ There is a twist to Wright's work, an underlying tension that brings her dreamlike figures back to reality. While they evoke a certain youthful play, they also reflect an all-too-familiar desire to escape the uncomfortable brink of adolescence. ■

—Re'al Christian

Notes:

1. "Q+A with Painter, Lisa Wright," *Aesthetica*, 29 April 2016, www.aestheticamagazine.com/qa-painter-lisa-wright/.

Eye to Eye in 2018

By Susan Tallman

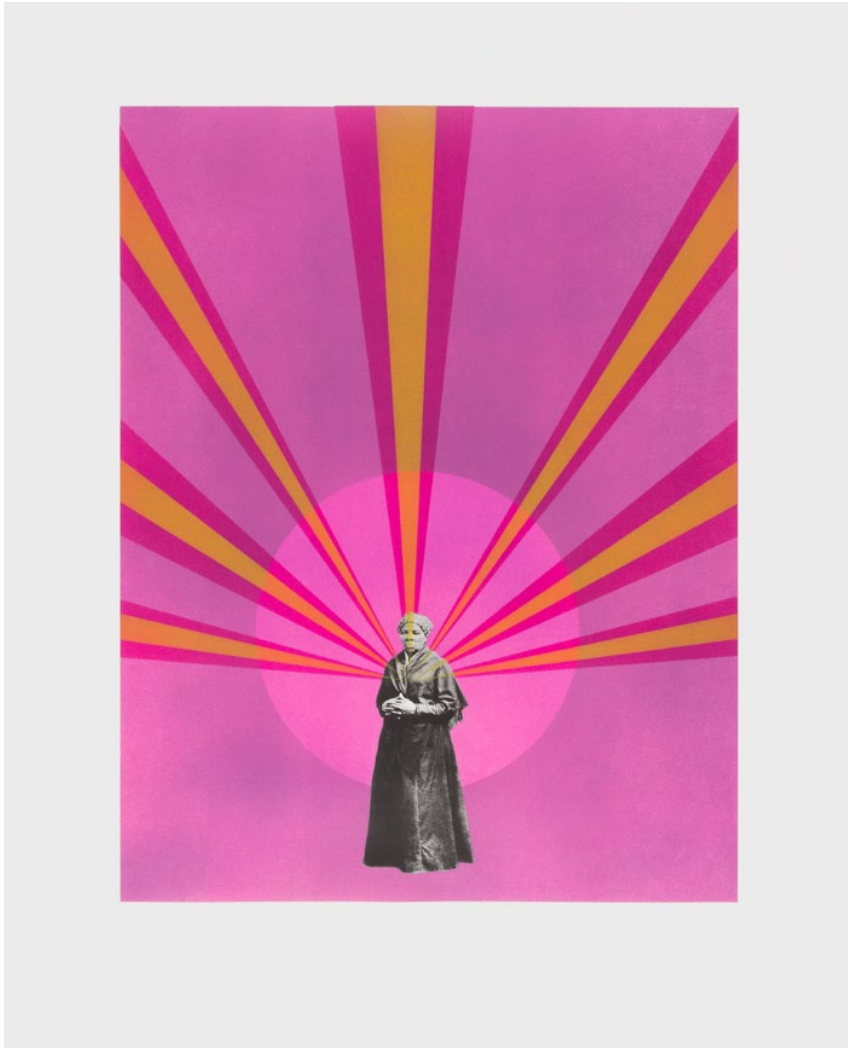
There is always some signal in the noise that constitutes a year of contemporary art—some subject, or quality, or method that seems to have caught the attention of artists in multiple locations at a particular moment. The New York print fairs in Fall 2017, unsurprisingly, were awash in politics. (A year earlier, in the halcyon era before the last presidential election, the trending motif had been spots and dots.) In 2018, while politics remained inescapable, its primary expression seemed to move away from the team activities of denouncing evil and rallying resistance, and gravitate instead toward the personal and factual. Faces were everywhere. Specific faces, with specific stories to tell.

Though the plate for Francesco Clemente's etching *Self Portrait with Stars* was drawn in 2011, it was published this past year, which feels fitting. Like Rembrandt, Clemente is endlessly fascinated by his own face; over the course of four decades, in paintings, drawings and prints, we have watched his beard grow white, his jawline grow squarer, his pate shinier. In this print, made with Harlan & Weaver, Clemente conveys his somber visage in quick and urgent line—his chin rests on the plate's bottom edge, leaving space at the top for the torrent of shooting stars that pour into the third eye in his forehead. In Eastern religions the third eye is traditionally an organ of higher consciousness, and Clemente, who habitually fuses the mystical and the concrete, has used the image before, but here the emotional distance between the illuminating promise of the stars and the melancholy affect of the eyes below suggest that understanding more does not necessarily mean suffering less.

The eyes in Lonnie Holley's recent woodcuts with Paulson Fontaine Press also occupy strange berths. Built from jigsaw-cut pieces of plywood, inked and pieced together, Holley's prints play with the ancient Egyptian pictorial device of showing faces in profile but eyes head-on. In *Born Into Colors*, faces nest within faces, Janus heads look in two directions through a single eye, and negative spaces



Francesco Clemente, *Self Portrait with Stars* (2011–18).



Rico Gatson, *Harriet* (2018). Photo: David Kern.

turn into faces in their own right. Everything and everyone is interconnected. It might be a picture of community, of fragmented identity, or of exploded attention.

A self-taught African-American artist born into Jim Crow Alabama, Holley has always made art by repurposing things at hand, including plywood. The prints thus nod to this material history and they echo many of his sculptures, in which found objects are intertwined and perforations in the shape of eyes give us both something to look at and something to see through.

Sara Greenberger Rafferty's new projects with Wingate Studio are cooler and more mediated, but they too are concerned with individual faces, the projection and perception of self. Using slides she bought on eBay, the artist made photogravures of partial faces and printed them over translucent jewel-toned

papers. The images have something of the luminous depth of her recent photographic glassworks (some of which used the same source material). In *Variations*, 33 photogravures of a nose and mouth—so perfectly formed they might be carved from stone—are arrayed on a single sheet, each with a different color backing. The nine separate gravures of *Eye Test* show an eye and partial cheek, each again over a different hue. Though the features remain the same, the character we intuit from them shifts from anxious (lime yellow), to lurking menace (blood red), to covert (a black in which the distinction between shadow and shine all but disappear). Perhaps the eyes being tested are not the ones we're looking at, but the ones doing the looking.

Rico Gatson also melds found photographs with brilliant color, but his subjects are instantly recognizable and

purposefully bathed in glory. In a lithograph and gravure with Highpoint Center for Printmaking, the stoic figure of Harriet Tubman floats within a nimbus of hot pink, as beams of golden light blaze outward. In a digital print produced by André Ribuoli, the head and shoulders of a young Billie Holiday emit multicolored rays of light. The black-and-white figures are clipped from historical photographs, while the force fields they generate are one part religious iconography and one part psychedelic poster design. Members of Gatson's expanding pantheon of African-American cultural icons, *Harriet* and *Ms. Holiday* posit the uncynical thought that a bit of heroine worship can be a helpful corrective.

One of the most talked about projects at the E/AB Fair, Shivangi Ladha's *Acid Attack Survivor* series, depicts a different form of heroism. Produced as part of a residency with IPCNY, the project originated in India, where the artist interviewed and photographed women who had survived acid attacks (Ladha lives and works in the city of Noida in Uttar Pradesh). She then drew the women's portraits as etchings, using a swords-into-plowshares strategy that recast acid as an agent of creation rather than destruction. Modest, careful and moving, Ladha's prints are studies in pain and dignity. The British Museum acquired the set of eight.

In Enrique Chagoya's latest lithograph from Shark's Ink, *Everyone Is an Alienigeno*, the faces—indeed the heads—are conspicuous by their absence. Floating in blue sky at the top of the image are four items of headgear—a Chinese *fengguan*, Mexican sombrero, African headwrap and Montenegrin cap. At bottom are shoulders clad in matching ethnic dress, like parts for a “people from many lands” set of paper dolls. But the space between collars and crowns is filled with four decorative bursts of ink, in four different skin tones, and eyes of various shapes and colors scattered through the mess. The phrase “exploding stereotypes” has seldom been given such direct expression. Given Chagoya's persistently cheery palette and insouciant line, the effect is funny rather than ghastly, even as the timing and title both point to the cruelty of an immigration debate in which “aliens” are abstract types rather than actual humans.

In Europe also, of course, refugees are most often seen collectively as a “crisis” rather than individually as persons. This



Left: Lonnie Holley, *Born into Colors* (2017). Center: Lonnie Holley, *My Three Mothers (Mama, Mother Earth and Mother Universe)* (2017). Right: Lonnie Holley, *Black in the Midst of Red, White and Blue* (2017).

is the problem addressed by *A Paper Monument for the Paperless*—a project organized by the Dutch artist Domenique Himmelsbach de Vries, which has placed woodcut portraits of undocumented immigrants on walls and power boxes and hoardings, from Amsterdam to Zanzibar. Often arranged in groups, the faces are young, old, male, female, smiling and tense. The style of depiction also varies from one to the next, reflecting the different hands of 18 artists who cut the blocks. Himmelsbach, who says he is “allergic to finger-wagging moralism,” is a strate-

gist, interested in pragmatic mechanisms for bridging social divides. (In 2010 he posted signs offering one day of free help throughout Amsterdam, and for two months responded to requests for help with faulty electrical outlets and broken bicycles; an online video shows him helping a woman evacuate the mouse infestation behind her stove. The point was not to do things *for* people, but to do things *with* people whose paths might not otherwise cross. Printed in large numbers, the *Paper Monument* woodcuts are available on request to anyone who wishes to post

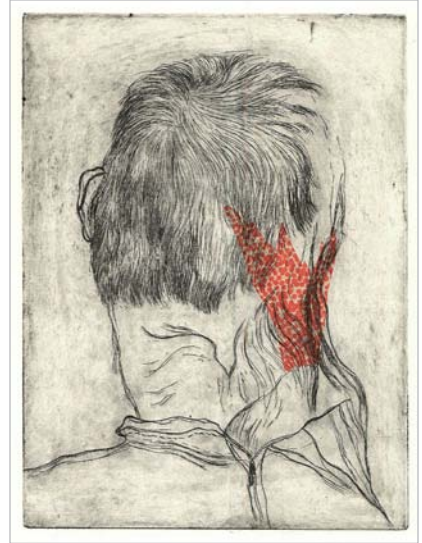
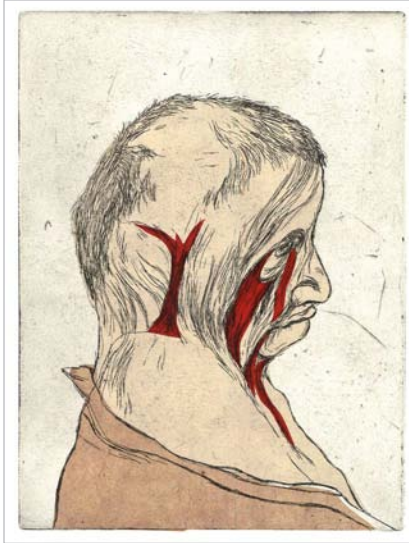
them in public places: another woodcut, usually posted alongside the portraits, explains:

A Paper Monument for the Paperless

A series of sixty woodcut portraits of paperless refugees printed in large quantities and posted around cities to give a face to the undocumented people. Get a set of posters and raise a paper monument. www.himmelsbach.nl #we are here #paper monument Facebook.com/papermonument



Left: Sara Greenberger Rafferty, *Eye Test* (2018). Right: Sara Greenberger Rafferty, *Variations* (2018).



Shivangi Ladha, *Has each violent revolution created another violent society, another violent culture? Acid Attack Survivor* (2018).

It would of course be easier to have done the whole production and distribution digitally, but the medium here is critical. Because woodcut is uncommon in the urban landscape, because we can see that these are skillfully handmade, because the faces are massed together but distinct in subject and style, the *Paper Monument* succeeds where most monuments fail. It commands attention. People do actually stop and look. And that's a start. ■

—Susan Tallman

Enrique Chagoya

Everyone Is an Alienigeno (2018)

Color lithograph with collage, 22 x 30 inches. Edition of 30. Printed and published by Shark's Ink, Lyons, CO. \$2,400.

Francisco Clemente

Self Portrait with Stars (2011–18)

Drypoint, image 9 3/8 x 5 1/2 inches, sheet 16 13/16 x 11 1/4 inches. Edition of 51. Printed by Harlan & Weaver, New York. Published by the artist. \$1,800.

Rico Gatson

Harriet (2018)

Lithography and photopolymer gravure, 33 x 26 inches. Edition of 25. Printed and published by Highpoint Editions, Minneapolis, MN. \$2,250.

Ms. Holiday (2018)

Digital pigment print, 22 x 30 inches. Edition of 30. Printed by André Ribouli, New York. Published by Eminence Grise Editions, New York. Commissioned in support of No Longer Empty. \$950.

Sara Greenberger Rafferty

Variations (2018)

Photogravure and chine collé, image 17 x 24 inches, sheet 20 3/4 x 27 3/8 inches. Edition of 20. Printed and published by Wingate Studio, Hinsdale, NH. \$1,400.

Eye Test (2018)

Set of nine photogravures with chine collé, image 14 x 11 inches, sheet 20 3/4 x 16 7/8 inches. Edition of 3. Printed and published by Wingate Studio, Hinsdale, NH. \$900 each, \$5,700 for the set.

Domenique Himmelsbach de Vries (et al)

A Paper Monument for the Paperless (2013–present)

Sixty woodcuts, 16 1/2 x 23 3/8 inches. Unlimited edition. Printed and published by the artists, Amsterdam. The prints are available for free for public posting from info@himmelsbach.nl.



Enrique Chagoya, *Everyone is an Alienigeno* (2018).



Above Left: Dominique Himmelsbach de Vries, *A Paper Monument for the Paperless*, installation opposite the Stedelijk Museum, Amsterdam.
Above Right and Below: installations in Berlin.



Lonnie Holley

Born into Colors (2017)

Color woodblock, 48 x 32 inches. Edition of 25. Printed and published by Paulson Fontaine Press, Berkeley, CA. \$3,000.

Black in the Midst of Red, White and Blue (2017)

Color woodblock, 39 7/8 x 29 3/4 inches. Edition of 20. Printed and published by Paulson Fontaine Press, Berkeley, CA. \$2,500.

My Three Mothers (Mama, Mother Earth and Mother Universe) (2017)

Color woodblock, 39 7/8 x 29 3/4 inches. Edition of 20. Printed and published by Paulson Fontaine Press, Berkeley, CA. \$2,500.

Shivangi Ladha

Has each violent revolution created another violent society, another violent culture? Acid Attack Survivor (2018)

Etchings, 34 1/4 x 24 1/4 inches each. Unique images. Printed at EFA Robert Blackburn Printmaking Workshop. Published by the artist. \$350 each.



Acid Attack Survivors (2018)

Etchings, 16 1/2 x 12 1/2 inches each. Unique images. Printed at EFA Robert Blackburn Printmaking Workshop. Published by the artist. \$490 each.

Manet's One and Only Jeanne... and Guérard's Later Plate

By Juliet Wilson-Bareau

This is the story of a mystery—Édouard Manet's last etching, its possible destruction and curious resurrection. The etching in question repeats, as do so many of Manet's prints, the composition of a painting, in this case *Jeanne*, shown in the Paris Salon of 1882. That Manet was unhappy with his etching and asked to have the plate destroyed we know from his correspondence. That a plate exists and that posthumous editions were printed from it we know from the material evidence—the plate itself (in the Bibliothèque nationale de France) and the impressions printed from it—and from references in all the print catalogues of Manet's oeuvre. But is this plate the same as the one Manet etched and disowned? An answer, along with further mysteries, may have surfaced with a hitherto unknown impression that has recently come to light (Fig 3). What follows is an attempt to unravel a complex sequence of events, and to identify the hands and minds behind the *Jeanne* that for more than a century has been regarded as the last etching by this great artist.

The Paris Salon of 1882 opened its doors to the public on 1 May, following a private view the previous day. Two paintings by Manet were on view: *Un bar aux Folies-Bergère* (no. 1753) and *Jeanne* (no. 1754), picturing a woman with a parasol in profile, also known as *Le Printemps* (Spring) (Fig. 1). The day after the opening, Manet dashed off a one-page note to his printmaker colleague, Henri Guérard: "Thanks, my dear Guérard – I'm clearly no good at etching any more – plough a good burin line across this plate and all the best, E. Manet."¹ (Fig. 2) The plate Manet was suggesting be destroyed has always been identified with that of his much-admired Salon painting *Jeanne*.² By this date, Manet was already seriously ill; he died almost exactly a year later, on 30 April 1883.

A decade after Manet's death, a retrospective of his prints was held as part of the Fifth Exhibition of the Société des Peintres-Graveurs Français at the

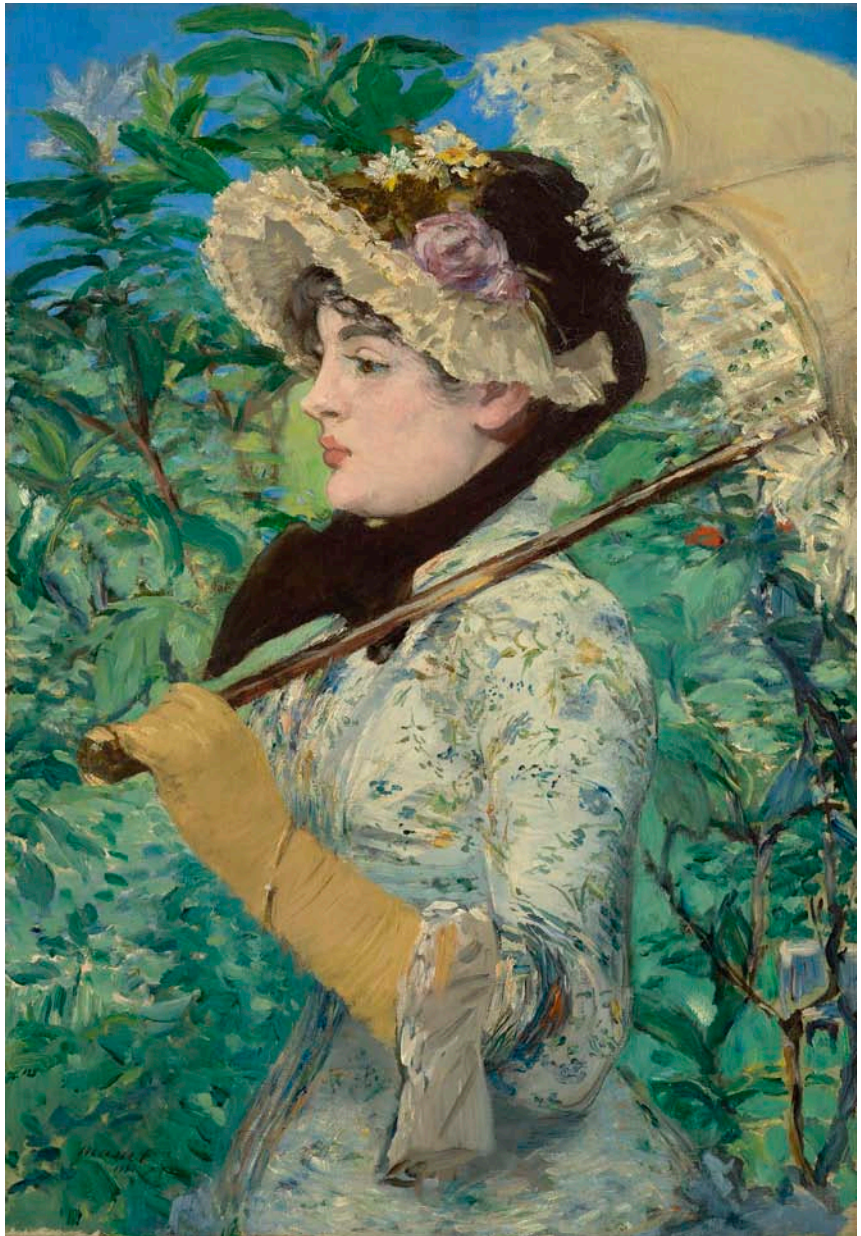


Fig. 1 Édouard Manet, *Jeanne or Le Printemps* (Spring) (signed and dated 1881, Salon of 1882), oil on canvas, 74 x 51.5 cm. The J. Paul Getty Museum, Los Angeles. 2014.62.

Durand-Ruel Galleries on rue Le Peletier, from 7 to 28 April 1893.³ It was organized by Guérard, as vice-president of the Society, and the catalogue lists 41 etchings and lithographs followed by the indication, "Collection Guérard."⁴ The

listing includes no mention of *Jeanne* or *Le Printemps*. On 25 April, Manet's widow, Suzanne Manet-Leenhoff, wrote Guérard a three-page letter in which she refers to etchings he is selling for her, thanking him for his help and agreeing that the

prices he had obtained were “very fair.” She mentions that she is still looking for a proof of the “*petite fille*” (Harris 19) and had found another of the “*guitarero*” (Harris 12) on a different paper, and continues: “since it is for you and in order to complete your collection, I will let you have the unpublished etchings you have requested, as well as *l’enfant à l’épée* (Harris 25 or 26) which is in its Salon frame.”⁵ She then insists (probably responding to a question from Guérard), “I know absolutely nothing about an etching of *Jeanne*. I have never seen anything but photographs of the painting, as well as the pretty print you made of it.” She closes by thanking Guérard and confirming that the sale of more proofs would be helpful.⁶

Four days later, on 29 April, Suzanne wrote from Gennevilliers (the Manet family property north of Paris, which became her home after her husband’s death), following a final visit to the exhibition. She had hoped to find Guérard there, and explains that she bitterly regrets having offered him two frames, each containing proofs of three prints (numbers 1–3 and 4–6 in the catalogue), writing that she had posed for some of them and wanted to keep them until her death, as souvenirs of her beloved husband.⁷

These letters provide insight into Suzanne Manet’s relationship with Guérard, who was helping her to realize her inheritance and at the same time evidently hoping to form a complete collection of Manet’s prints that would include rare states and unpublished works. A fortnight later, on 15 May, Suzanne wrote to Guérard’s wife, Jeanne, with whom she was on more intimate terms, as she had also been with Jeanne’s sister, Eva Gonzalès, Guérard’s first wife. (Eva had died in childbirth just a few days after Manet’s death.) Suzanne greets “dear, good Jeanne,” and thanks both of them for taking such trouble to help her. She goes on to say, “Mr. Guérard must have received the *guitarero* and the *petite fille*” (the prints mentioned in her letter of 25 April), and continues, “I have also found *Jeanne à l’ombrelle* (Jeanne with the parasol), I am ashamed to have forgotten that my husband had made an etching of it. I am putting aside this proof for your husband.”⁸ The correspondence relating to the Durand-Ruel exhibition and the framed prints Suzanne wished to reclaim appears to have ended with a

letter written on 14 July, in which she sends her congratulations to Guérard on his nomination as Chevalier de la Légion d’Honneur, and thanks them both for “bringing me back the etchings.”⁹

The questions posed by this hitherto unexplored correspondence and the implications of the prints that were or were not included in the April 1893 Durand-Ruel exhibition are many. First and foremost they expose what seems to

have been a major error in the cataloguing of Manet’s prints from the start—the dating of the first posthumous edition of his etchings. In his introduction to the 1906 catalogue of the etchings and lithographs, Étienne Moreau-Nélaton declared, “After Manet’s death, the copperplates that remained in his studio were subjected to a trial publication by his family in 1890.” In describing this portfolio, he very properly provided a transcription of the engraved title page:

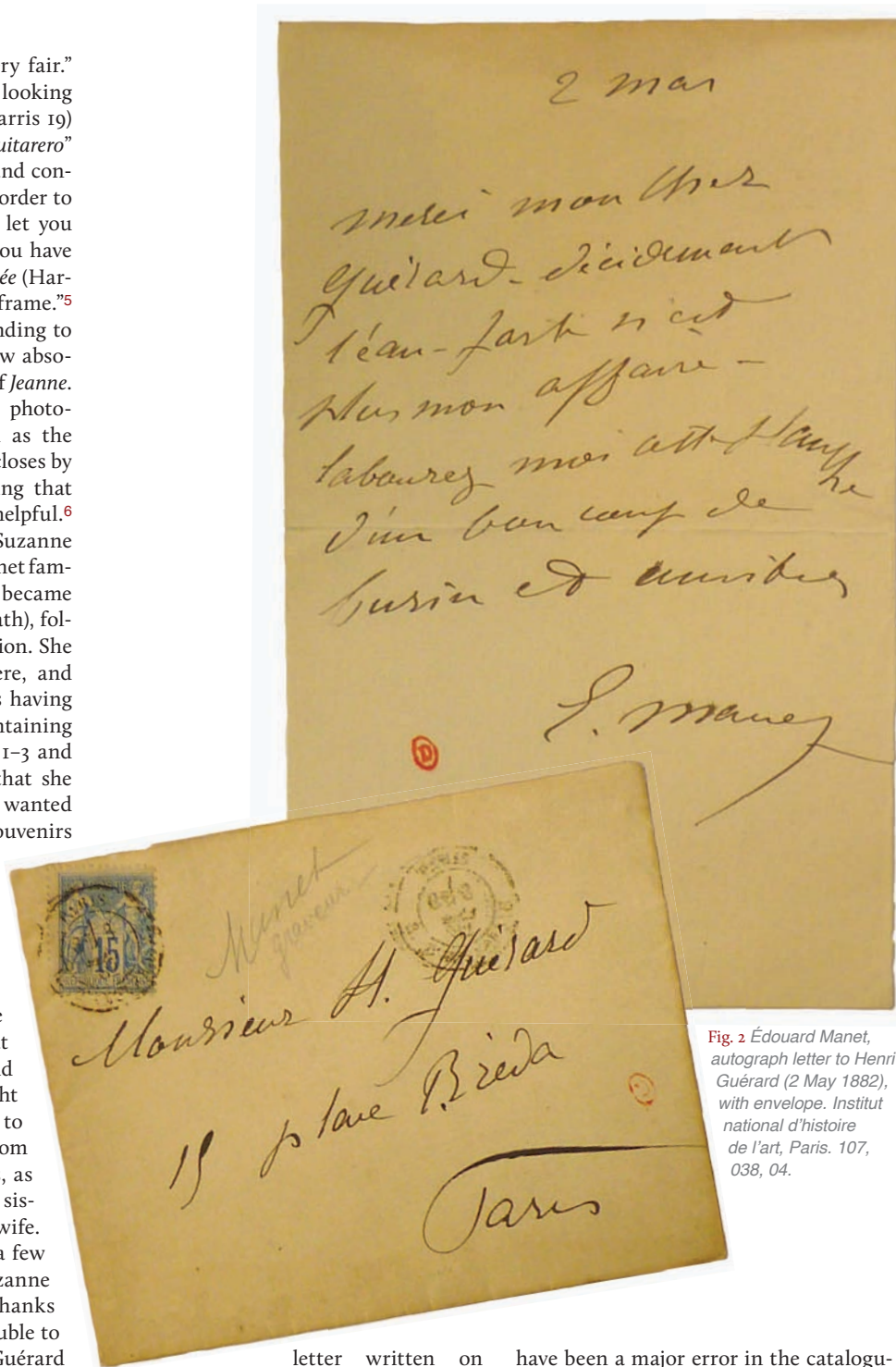


Fig. 2 Édouard Manet, autograph letter to Henri Guérard (2 May 1882), with envelope. Institut national d’histoire de l’art, Paris. 107, 038, 04.

Fig. 3 (at right) Édouard Manet, *Jeanne I* (1882).

Figs. 4–7 (page 38, upper left to lower right) Henri Guérard after Édouard Manet, *Jeanne II* (after April 1893).

Fig. 3 Édouard Manet, *Jeanne I* (1882), etching proof, image (borderline uneven) 15.2 x 10.7 cm, platemark 17.4 x 11.5 cm, sheet 20.3 x 14.7 cm. Galerie Paul Prouté, Paris.

Fig. 4 Henri Guérard after Édouard Manet, *Jeanne II* – Copperplate (1893, cancelled 1905), image 15.8 x 10.9 cm, bevelled plate 24.9 x 18.4 cm. Bibliothèque nationale de France, Réserve des Estampes. Musée, pl. 46.

Fig. 5 *Jeanne II* – 1st state before aquatint, working proof (1893), image (from the copperplate (Fig. 4), sheet 28.5 x 21.5 cm, annotated (see Fig. 8, p. 41) New York Public Library, Prints Division, Samuel P. Avery collection.

Fig. 6 *Jeanne II* – 2nd state with aquatint, Gennevilliers portfolio, no. 23 *Le Printemps* (1893), image (from the copperplate (Fig. 4), sheet 51.4 x 37.8 cm. Museum of Fine Arts, Budapest. L.56.29.

Fig. 7 *Jeanne II* – with letters JEANNE (Eau-forte originale), in *Gazette des Beaux-Arts* (1902), image (from the copperplate (Fig. 4), sheet 28 x 20.3 cm. The Art Institute of Chicago, Albert H. Wolf Memorial Collection. 1935.48.



“Recueil de 24 planches sur japon Impérial format 1/2 Colombier” (Collection of 24 plates on Imperial japan [paper], in 1/2 Columbian format),¹⁰ and at the end: “Édité à l’imprimerie de Gennevilliers (Seine)” (Published at the printing works in Gennevilliers, department of the Seine). Moreau-Nélaton’s description included the complete numbered list of plates: 23 etchings by Manet, of which the last is *Le Printemps* (the alternative title for *Jeanne*) (Fig. 6), plus Félix Bracquemond’s ex-libris, made for his peintre-graveur friend. If *Jeanne* was not among the prints from Guérard’s collection exhibited in the April 1893 Manet retrospective of the Peintres-Graveurs exhibition, and Suzanne denied all knowledge of such an etching at the time, then her later location of a single proof notwithstanding, the existence of an edition—even a very small one—made three years earlier becomes an impossibility. Moreover, while Moreau-Nélaton gives 1890 as the publication date, the texts he transcribed do not include one, and he gives no reasons for his assertion.¹¹

Prints from the Gennevilliers portfolio are exceedingly rare, and it was probably a private memorial production for

the family (rather than a trial printing, as suggested by Moreau-Nélaton), made between May 1893 and June the following year, when the 23 plates were sold (along with 7 others) to the publisher Louis Dumont. That Guérard was involved in the Gennevilliers production and may have printed the very limited edition himself is suggested by the fine quality of the materials and printing, with carefully wiped proofs in black ink on lightly textured, ivory wove, large-format, simili-japon paper. The print of *Jeanne* is particularly delicate and clean-wiped.¹² The later, 1894 edition by Dumont used dark sepia ink on old, slightly greenish-blue ledger paper; a list of plates exists, together with a limitation statement of 30 impressions.¹³ *Jeanne* is included in the Dumont group, as in the Gennevilliers set, and continues in the subsequent editions of 1902 (Fig. 7) and 1905.

This explanation corrects the dating of the impressions and editions of the copperplate long catalogued as part of Manet’s oeuvre. But how does one account for the knowledge that Manet had instructed Guérard to destroy his unsatisfactory plate of *Jeanne*, or for the impression of *Jeanne* found by Suzanne

sometime between 25 April and 15 May 1893, or for her mention to Guérard of the “pretty print” he had made of Manet’s painting of *Jeanne*?¹⁴ No further reference is known to have been made to the rediscovered “proof” she set aside for, and very likely gave to, Henri Guérard.

It was not until 2012 that an apparently unique proof—almost but not quite identical to the etching of *Jeanne* known and catalogued for a century—appeared on the French art market (Fig. 3). The material evidence makes it clear that this proof is not a new state of the familiar plate but the product of a distinctly different plate, presently unknown and probably destroyed as Manet requested. This lost plate is here called *Jeanne I* and can be distinguished from the existing copperplate (Fig. 4), which becomes *Jeanne II*, by their size (small platemark, large copperplate), and through close analysis of their similarly-sized designs. The linear characteristics of the newly discovered proof differ in minute but significant details from *Jeanne II*, whether compared with the available impressions or with the copperplate itself, which exists in its final state with the cancellation holes punched through at top and bottom



(Fig. 4). Manet's despair, as expressed in his note to Guérard, is understandable if it refers to the newly discovered proof of *Jeanne I* (Fig. 3) given evident defects in his control of the etching needle, particularly noticeable in the drawing of Jeanne's mouth and chin, and a lack of precision in the definition of the figure, and its setting against the plant-filled background, which is such a feature of the painting (Fig. 1). Furthermore, whether or not it is the same proof that Suzanne found and made available to Guérard, it was almost certainly printed by Manet himself. It is unevenly wiped, with fingerprints near the left edge (the right edge of the inked copperplate); the margins of the plate have not been cleaned; and a flaw of some kind, running diagonally along the left edge of the dark ribbon below Jeanne's chin and across her gloved fingers that hold the parasol, has yet to be analyzed.

This looks like a proof hastily pulled by an anxious amateur printer seeking to judge the result of an etching in progress. Guérard, as a master printer, would never have pulled or sent such a messy proof to Manet. Yet what the print lacks in professional expertise it gains in the sensitivity and delicate, atmospheric quality communicated in what would now appear to have been Manet's truly last etching. Another indication of its "unprofessional" status is that it is printed on a small sheet of wove paper (normally not used for etchings), which suggests the use of a random sheet that happened to be to hand in Manet's studio. Although no printing press appears in the inventory of items in the artist's studio after his death, we know it was one of the first pieces of equipment, together with a stock of etching materials, that he acquired when setting up his first studio as a young, independent artist in 1859–60.¹⁵

More strictly technical evidence also distinguishes the newly discovered proof from the *Jeanne II* plate. In *Jeanne II*, an etched slip stroke runs diagonally down from the upper borderline across the shading on the parasol. This probably occurred during the initial biting of the plate, which included a signature very close to that on *Jeanne I*, although less spontaneous. An annotated, possibly unique proof before aquatint (Fig. 5), which evidently passed from Guérard to the American collector Samuel P. Avery, shows strong pitting and false-biting over the figure and background, which is much reduced by careful wiping

in later prints. This early proof, like that with aquatint in the Gennevilliers portfolio (Fig. 6), predates a light scratch that appears below the slip stroke and is visible in all later impressions; both slip stroke and scratch are clearly visible on the cancelled copperplate.¹⁶

This proof (Fig. 5) is on a large sheet of paper with an annotation along its lower edge: "1st state before the aquatint, Manet's last plate, bitten and aquatinted by Guérard"¹⁷ (Fig. 8). This curiously ambiguous statement leaves the authorship of the design on the copperplate in limbo. It would now appear that *Jeanne II* is not the direct product of Manet's hand, but a recreation of his lost original plate, executed by Guérard in homage to the artist and with the consent and no doubt encouragement of his widow, on the tenth anniversary of Manet's death (though too late for its inclusion in the 1893 retrospective exhibition).

Exactly how Guérard would have created a second plate that almost perfectly replicates Manet's print as seen in his proof is a mystery for which the *Jeanne II* material assembled here has revealed the likely sequence: the design of Manet's proof would have been traced by hand and transferred to the copperplate on which a hard-ground etching produced deep, crisp lines as well as extensive false-biting and pitting. The proof before aquatint (Fig. 5) was taken from a very heavily inked plate, while for the Gennevilliers impression in the state, with aquatint (Fig. 6), much lighter inking was completed by a final wipe that eliminated plate tone and greatly reduced the false-bite pitting. These traditional etching techniques do not reveal any evidence of the use of photogravure.¹⁸

The copperplate used for *Jeanne II* bears the maker's stamp on the verso: EUG.^{NE} LEROUX PLANEUR / PARIS. Eugène Leroux was active as an engraver and platemaker from 1876 to 1886, and the plate used for *Jeanne II*, almost a decade after Leroux had ceased production, would no doubt have been selected by Guérard from a stock of copperplates in his studio as a suitable matrix for the recreation of Manet's lost original print.¹⁹

Manet's early graphic work of the 1860s had essentially been concerned with interpretations of his own paintings, as part of the revival of printmaking by artists, sponsored by Alfred Cadart with his print shop on the rue de Riche-lieu. Toward the end of the decade, Manet

was beginning to contribute original etchings, as well as drawings for wood engravings and *gillotage* reproductions (a method of producing relief blocks and plates for printed images), to illustrate books and journals, usually for authors or publishers who were personal friends or colleagues. In the 1870s great advances were made in reproductive technologies, particularly those that could be combined with typographic printing on the page, and Manet was increasingly tempted to exploit them. Etching was on the way out, other than as "prestige" original prints for such serious journals as the *Gazette des Beaux-arts*, and when Manet rejected his etching after the painting of *Jeanne* in 1882 he turned to other methods to satisfy the demand for illustrations of this captivating work. A later installment of the story of his painting at the Salon of 1882 and its reproductions will show how Manet took on a variety of technical challenges to create images for mass-circulation newspapers, magazines, pamphlets and printed books, intended to reach out to an ever wider audience. ■

Juliet Wilson-Bareau is an independent art historian specializing in the work of Francisco Goya and Édouard Manet.

The research for this article could not have been carried out without the generous collaboration of many people, among whom I would particularly like to thank, for past and on-going help: Sylvie Aubenas and Valérie Sueur-Hermel at the Bibliothèque nationale de France, Département des Estampes et Photographie; Hans Buijs at the Fondation Custodia, and everyone at the Galerie Paul Prouté, in Paris; Peter Bower in London; Judit Geskó and Kata Bodor at the Museum of Fine Arts, Budapest; Gloria Groom at the Art Institute of Chicago; Scott Allan and Emily Beeny at the J. Paul Getty Museum, Los Angeles; Jay McKean Fisher at the Baltimore Museum of Art; Madeleine Viljoen at the New York Public Library; Lothar Osterburg at his print shop in the Hudson Valley; and lastly, but at the forefront on every level of this investigation, my independent Paris colleagues, Héléne Personnaz-Godet and Samuel Rodary.

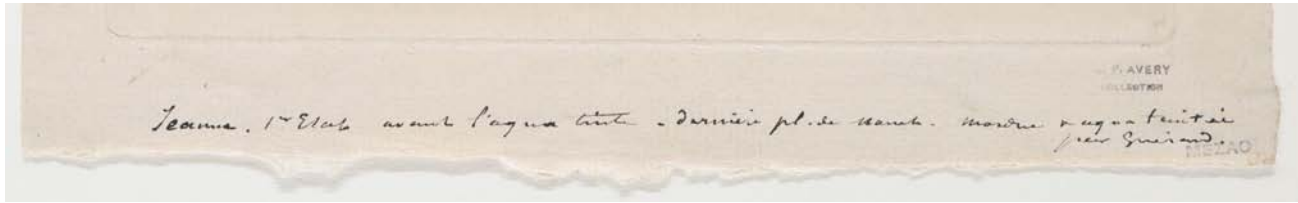


Fig. 8 Manuscript note (of undetermined authorship) at the foot of the proof (Fig. 5), with reference to the biting and aquatinting of the plate by Henri Guérard.

Bibliography:

The essential catalogue raisonné references for Manet's graphic work, in order of publication, are cited by author's name and catalogue number:

- Étienne Moreau-Nélaton, *Manet graveur et lithographe*, Paris, 1906 (the 'Preface' reprinted in Guérin 1944, pp. 11–21)
- Marcel Guérin, *L'œuvre gravé de Manet*, Paris, 1944
- Jean C. Harris, *Édouard Manet: Graphic Works, a Definitive Catalogue Raisonné*, New York, 1970; and *Édouard Manet. The Graphic Work. A Catalogue Raisonné. Revised edition*, edited by Joel M. Smith, San Francisco, 1990.
- For Jeanne, see also exhibition catalogues or entries by Juliet Wilson[Bareau]: *Édouard Manet. Das graphische Werk, Ingelheim am Rhein*, 1977 (no. 107); *Manet: dessins, aquarelles, eaux-fortes, lithographies, correspondance, Galerie Huguette Berès*, Paris, 1978 (nos. 72 and 109); *Manet 1832–1883, Galeries Nationales du Grand Palais*, Paris / *The Metropolitan Museum of Art*, New York, 1983 (no. 214); and by Jay McKean Fisher, *The Prints of Édouard Manet, The International Exhibitions Foundation, 1985–1986* (no. 75).

Notes:

1. The envelope was addressed to "Monsieur H. Guérard, 15 place Bréda, Paris" (now place Gustave Toudouze). Manet wrote: "2 mai / merci mon Cher Guérard – décidément l'eau-forte n'est plus mon affaire – labourez moi cette planche d'un bon coup de burin et amitiés / E. Manet." *Bibliothèque de l'Institut National de l'Histoire de l'Art, Doucet collection* (henceforth INHA), *Autographes*, 107, 038, 04. Photography by Samuel Rodary. Henri Guérard (1846–1897) was a highly skilled etcher and printer. He created exquisitely precise and delicate prints of such decorative objects as engraved crystal vessels for the *Gazette des Beaux-arts*, and also imaginative and ornamental prints, often with a strong Japanese flavor.
2. On 29 April Manet had written to the critic Gustave Goetschy, indicating that it was impossible to reproduce the Bar, and that he would provide a drawing for a reproduction of Jeanne (BnF Manuscrits, Naf 24839, f° 395). All known reproductions relating to Manet's paintings in the 1882 Salon are of Jeanne, and it is very likely that he had already begun his etching to illustrate a review of the Salon by his friend Antonin Proust. The review of the Salon by his friend Antonin Proust who had commissioned the painting of Jeanne appeared in the *Gazette des Beaux-arts* on 1 June, but with the reproduction of a drawing by Manet, not an original etching.
3. SOCIÉTÉ DE PEINTRES-GRAVEURS FRANÇAIS. Cinquième exposition, Paris 1893. A copy of this catalogue, absent and apparently unassessed in

the Manet print literature, is in the BnF Estampes: YD2-1338 (1893)-8.

4. Manet's print "retrospective" (pp. 5–7) lists 30 etchings, 7 lithographs (ending with the Polichinelle chromolithograph), and 5 transfer lithographs (from Le Corbeau, and Au Paradis, Harris 83 b-e, and 86). For Guérard's 14 prints, 1 drawing and a 'pyrochromie', nos. 181–196, see pp. 31–32.
5. Two different prints of Boy with a sword were framed for Manet's memorial exhibition at the École des Beaux-Arts in January 1884, together with Les petits cavaliers (The little cavaliers), one of three prints that Manet had shown at the 1863 Salon des Refusés (no. 674), and Suzanne may have associated the more recent framing with that much earlier exhibition.
6. The relevant French text reads: "Je n'ai aucune connaissance de l'eau-forte de Jeanne. Je n'ai jamais vu que des photographies de ce tableau, ainsi que la jolie gravure que vous en avez faite." Paris, INHA, *Autographes*, 107, 038, 05.
7. INHA *ibid.* The prints were among those recorded in Fernand Lochard's later photographs of the graphic works as framed for the 1884 memorial exhibition.
8. Paris, Fondation Custodia, inv. 2013, A.7. In a review of Théodore Duret's biography and catalogue of Manet's work, published in 1902 and assessed in the *Gazette des Beaux-arts* on 1 November that year, pp. 427–432, Roger Marx referred to Manet's graphic work and paid tribute to the devotion of Henri Guérard, who had revealed the artist's unknown etchings and lithographs in the 1893 exhibition of the Peintres-Graveurs. Bound within the illustrated text article is a fine impression of Guérard's "Original etching," Jeanne II, after Manet's original proof (Figs. 3 and 7).
9. Paris, Fondation Custodia, inv. 2013, A.8).
10. Columbière is a French paper of variable size—60 x 80, 62 x 85, 63 x 90 cm—with "Imperial" possibly indicating a slightly larger size.
11. The 1906 print catalogue description is confirmed by a complete copy, in its portfolio, in the Vente Georges Viau, Hôtel Drouot, Paris, 6–7 December 1909, lot 181, described as undated, but with Moreau-Nélaton's date of 1890 in brackets. No trace has been found in the *Bibliographie de la France* for such a publication in the years between 1882 and 1894.
12. A set of the Gennevilliers prints, acquired in December 1913 as a complete portfolio for 3000 Marks (now lacking its cover and text pages), is in *Museum of Fine Arts, Budapest*, inv. L.56.7-29. The over-all sheet size is 51.4 x 37.8 cm (plus or minus 2 to 6 mm).
13. Dumont's print shop was later taken over by Alfred Strölin, who in 1905 printed the final, and much less attractive, edition of 100 impressions

in a hot, reddish-toned ink on cream laid paper, before cancelling the copperplates.

14. It is possible that Suzanne's memory was at fault, and that she was confusing a color print (based on photographs by Charles Cros) with color etchings that Guérard had made, though the catalogues of Guérard's work do not mention any print after Manet's painting of Jeanne.
15. Manet's very early (unpublished) sketchbook, in the Tabarant archive in the Morgan Library, New York, includes a quick drawing of an etching press on p. 86, and references to the rebiting of etching plates elsewhere. If he still had an etching press in 1882, rather than using one that was available nearby, it may have been donated to a colleague by Manet himself when he saw that his etching days were over, or by his heirs. It may even have gone to Guérard.
16. Future scrutiny of the very rare Gennevilliers portfolio prints and those from the 30 sets printed by Dumont on distinctive old paper (of which a number of unsold sets were marketed by Strölin in his 1905 edition portfolios) may lead to the dating of the scratch.
17. The proof is part of the Samuel Putnam Avery Collection at the New York Public Library (NYPL). The annotation in French—Jeanne. 1er Etat avant l'aquatinte, dernière pl. de Manet. mordue et aquatintée / par Guérard—may have been written by Guérard, or added by George A. Lucas, a Baltimore expatriate in Paris who bought directly from Guérard and/or Suzanne Manet, and sold to Avery. The state of the NYPL proof, so heavily inked that it does not provide a clear view of the etched lines, was defined for the first time by William Weston, in "Note on the states and editions of Jeanne—Le Printemps" in the small gallery publication *Édouard Manet 1832–1883. A Selection of Etchings and Lithographs*, 2 May 1979, nos. 37 and 38 (variant impressions from the 1902 *Gazette des Beaux-arts* edition), followed by the note. Weston, who follows tradition in discussing an impression from the "1890 Gennevilliers portfolio," describes it as a first edition, in the second state with aquatint, which is followed by a third state with the scratch that affects the Dumont 1894, *Gazette des Beaux-arts* 1902, and Strölin 1905 impressions.
18. Lothar Osterburg, 'master printer,' carried out an unsparing analysis of the copperplate and proofs, thanks to high resolution images, and his conclusions (emails of 13 and 14 February 2019), briefly summarized here, appear incontrovertible and answer many of the questions posed by Jeanne II.
19. Compared with the platemark on Jeanne I, the much larger Jeanne II copperplate measures 25 x 18.4 cm, and the etched borderline 15.8 x 10.9 cm (*Bibliothèque nationale de France, Réserve des Estampes, Musée*, pl. 46).

To Home and Back Again: B. Wurtz at Metro Pictures

By Megan N. Liberty

"B. Wurtz: Domestic Space"

Metro Pictures

New York

6 September – 20 October 2018

Philosophy from B to Z

By B. Wurtz

Paperback artist's book, 108 pages.

Edition of 400.

Zulu Press, Mexico City and Barcelona,
2018.

\$55

The first word that came to mind entering Bill Wurtz's fall exhibition "Domestic Space" was *scale*. The entry gallery was strikingly empty, a quality exaggerated by the contrasting size of the small household objects (such as a metal lampshade, colander and cheese grater) set atop wooden platforms roughly a foot high, arranged on the floor a few feet out from the walls. As backdrops to these objects, Wurtz has staged—"staged" being an especially apt term for these theatrical pairings—close-up black-and-white photographs of the objects, printed as dye sublimation prints. The grayscale prints are large—at least 28 x 40 inches each—and depict such obscure corners, angles and aspects of their subjects as to make them nearly unrecognizable, appearing instead as dramatic landscapes of distant mountain ranges or industrial scenes. This Photo/Object series, begun in 1987, is representative of Wurtz's larger body of work, which places discarded and recycled objects like plastic bags, rags and clothes into elaborate call-and-response sculptures and installations.

Wurtz is known for "whimsical" conceptual works that oscillate between Duchampian readymades and collage sculptures. *Untitled (British Design)* (1987) looks like a towering apartment complex, the holes of the cheese grater like windows in the building, and *Untitled (Beige Lampshade)* (1987) could be a flying saucer. These combinations play on our perceptions of commonplace items, usually tied to their functionality and rarely focused solely on



B. Wurtz, *Untitled (Green Dot Hand Towel)* (2018), photograph on polyester silk, wood, metal, staples, 17 1/2 x 17 x 3 1/2 inches. Edition of 3. Courtesy of the artist and Metro Pictures, New York.

their colors, textures and shapes. Even in the case of a lampshade—an object type with a rich aesthetic history—Wurtz's cropped image works against its expected properties to emphasize other visual registers. He hones in on these aspects, highlighting materiality: shiny metal objects are dye-sublimation-printed on

aluminum, maintaining an aspect of the original object's sparkling surface.

Wurtz's latest prints, which were on view in the back rooms of "Domestic Space," feature photographs of yogurt tubs and bottles of vinegar printed on canvas, photographs of hand towels printed on silk that are hung on wooden



B. Wurtz, *Untitled* (2017), 35mm slide in cardboard mount, white plastic bread tie, ink, thread, wood, 8 1/4 x 3 3/8 x 3 1/2 inches. Courtesy of the artist and Metro Pictures, New York.

racks and sway as viewers pass by, and small mobiles in which photographic slides of twist ties dangle from hooks above actual twist ties adorning wooden bases. These works demonstrate an attention to the materiality of objects illustrated *and* the textures and physicality of the images themselves. Contrary to much modern and contemporary photography, which seeks to make visible the gap between sign and signifier, Wurtz's images draw the image closer to the object represented (and vice versa) through his pointedly tactile presentations.

The most interesting of these are the photographs of hand towels printed on silk—trompe l'oeil confections of object,

image and material. In addition to silk, the list of materials for *Untitled* (*Green Dot Hand Towel*) (2018) includes wood, metal and staples, making the wooden rack an integral component of the work rather than an amusing method of installation. Wurtz celebrates the everyday by raising the status of household items through oversized portraits, while temporarily “lowering” the status of art object to that of a utilitarian towel, an artifice that lasts only until we realize it is actually a printed artwork. In the gallery, my desire to reach for one of these towels was overwhelming, but then I am reminded that this is not a towel, it is art. Just in case we thought we knew the joke, Wurtz includes actual towels in

his wooden assemblages in the center of the back gallery. He thus closes the gap between life and art, the everyday and the exquisite, through his plays with the materials of art and life.

Shortly before this Metro Pictures show, Wurtz published a new artist's book, *Philosophy from B to Z*, with Zulu Press. Like all his work, the book is attentive to surface and touch: floppy and oversized, like a dime-store magazine, it is “bound” by a colored elastic running down the center that holds together the otherwise loose pages, and it sports a cover of heavily textured matte plastic. Readers can engage with the work physically rather than just look at it. Inside, glossy pages of text are interspersed with cropped details of his drawings, collages, sculptures of the physical imprints of light-switch covers, and mixed media works that use newsprint pages, metal grommets and more. The essays, by Wurtz, include topics such as “Shopping at the grocery store” and “Buying a new belt.” Each adds to his celebration of the mundane.

While the objects referenced in Wurtz's show are not limited to household items, the title “Domestic Space” heightens the focus on the home. It calls to mind the intimate privacy of those spaces where we cook and wash and dry dishes, usually without a thought to being observed by outsiders. This is very much at odds with the nature of galleries, purposely public and voyeuristic places. Thus we add another set of juxtaposition to Wurtz's complications of objects: removing them from their habitual sphere and literally declaring the gallery “Domestic Space,” he calls attention to private spaces and activities, and to how, in public, our behaviors change alongside our relationship to objects now designated as art. They certainly are beautiful, the colored bags glistening like lampshades on the tops of his installations, and the lampshade shining on the floor under gallery lights. ■

Megan N. Liberty is the Art Books section editor at the Brooklyn Rail.



Prix de Print No. 34

The First Time, The Heart (First Pulse, 1854; First Flatline, 1870) (2018)

by *Dario Robleto*

Juried by Alexander Massouras

This iteration of the *Art in Print* Prix de Print has been judged by Alexander Massouras. The Prix de Print is a bimonthly competition, open to all subscribers, in which a single work is selected by an outside juror to be the subject of a brief essay. For further information on entering the Prix de Print, please go to our website: <https://artinprint.org/about-art-in-print/>.

Dario Robleto, *The First Time, The Heart* (First Pulse, 1854; First Flatline, 1870) (2019)

Photolithography, hand-flamed and sooted paper, image lifted from soot with lithotint, fused with shellac and denatured alcohol. Diptych, 11 1/2 x 14 1/4 inches each. Edition of 20. Printed and published by Island Press, St. Louis, MO.

Dario Robleto's *The First Time, The Heart* responds to the 19th-century invention for visually recording the human heartbeat, Karl von Vierordt's sphygmograph, a technology that made its first marks in soot using a human hair as a stylus. Robleto's diptych recalls that method and the data it produced to suggest the life cycle, from the first pulse to the final flat line. Given that the two hearts belonged to two different subjects, this is also the life cycle of the technology itself—to show the traces of hearts that beat over a century ago brings them back to life in a pale way, but the real necromancy may be technological, in Robleto's revival of elements of such ephemeral, sooty processes.

Robleto's images are an essay in what is not there: the lines are an inadequate cipher for their task of depicting life,

and this diptych—by bookending the life cycle—similarly looks away from any life between. It presents the frailty of these traces and, in many ways, of portraiture too. In this respect, Robleto calls to mind Pliny the Elder's account of drawing's origins in the traced outline of a departing lover's shadow: in both instances the images described have an indexical, documentary closeness to the body, and both are haunted by the absence of their subject. A candle created the shadow in Pliny's tale, and here Robleto used a flame to soot each sheet of paper.

To an etcher, *The First Time, The Heart* is arresting because at first glance its images resemble smoked, waxed etching plates and the bright line of a drawing before it is submerged in acid. Through this resemblance they do a lot of visual heavy lifting, with their strange combination of sharp, clean lines set against ghostly and diffuse tones. This apparent familiarity prompts thoughts about the structural or mechanical kinship between print and the heart: each is an engine of circulation and distribution, and each relies on pressure to function. They are also both fundamentally mysterious processes where accounts of their workings don't quite explain the results. In print, the generative moment when paper meets plate is a closed event, and similarly these prints are about something out of sight—the heartbeat is physical and its pulse is kinetic rather than visual. There is also the cloudiness of Robleto's sooty images, which points them in various other directions—most directly toward the clouds of artists such as Alexander Cozens [see *Art in Print*, Jul–Aug 2018] or John Constable, but also toward cosmic images like those from the Hubble telescope. That many of the latter are “constructed,” their

color adjusted and augmented to show information that exists outside the visible spectrum, is again a trait shared with the soot-based recording that inspired Robleto. Cloudiness might also serve as a visual resistor for the many unknowns Robleto's research presented. The 50 recordings of heartbeats he amassed for his wider project were recorded between 1854 and 1913 and labeled quixotically by stimulus—“smelling lavender” (in 1896) or “before and during emotion” (in 1870)—rather than with information about the sitters. The subjects' anonymity collides with the intimacy of these recordings, leaving many gaps for the construction of narratives or for the imagination to otherwise fill.

The First Time, The Heart departs from purely physical, analogue methods of making marks by supplementing them with photolithography, which gives the project its own layer of artifice: like the 19th-century recordings in soot, these images are both directly referential and heavily mediated. Such kinship between the prints and their subject make this a conceptually neat work where form and content twist around each other like the strands of a double helix (to adopt suitably biological imagery). The handwriting incorporated into *The First Time, The Heart* returns the work to notions of portraiture by giving another instance of lines encumbered by code, linked visually through echoes between the joined-up handwriting and the continuity of the heart line. But if Robleto offers something for the graphologist as well as the cardiologist, it is complicated by his having written the captions himself. (*First Pulse, 1854* and *Flatline (dying of stomach cancer), 1870* present the images as objective, scientific and historical record, but

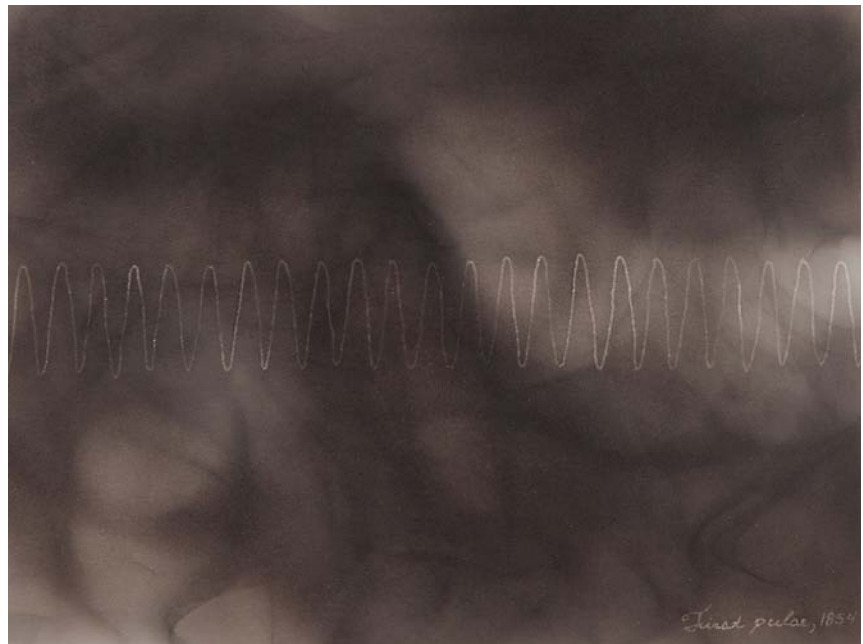


they also introduce the 19th-century observer's voice. To contemporary eyes these recordings paint something of the curious logic and expectations of the scientists who concocted them. Given the discontinuities of the original tracings and their unknown subjects, the scientists who made them might be the real subject of the portraiture that lurks in *The First Time, The Heart*. ■

Alexander Massouras is an artist and writer.

[*The First Time, The Heart* (*First Pulse*, 1854; *Flatline*, 1870) is related to Robleto's 50-print portfolio *The First Time, The Heart: A Portrait of Life, 1854-1913*, also published by Island Press.]

Above: Dario Robleto, *First Flatline*, 1870 (2019) from *The First Time, the Heart*.
Right: detail of *First Pulse*, 1854 (2019).



The Brodsky Center Settles in at PAFA

Clint Jukkala and Paola Morsiani speak with Sarah Kirk Hanley

Last June, the Pennsylvania Academy of Fine Arts (PAFA) announced it would serve as the new home for the Brodsky Center (BC). Within a few weeks, the print and paper workshop left its birthplace at Rutgers, the State University of New Jersey, where it had been founded in 1986, to begin a new chapter at the venerable art school and museum in Philadelphia. Under President David Brigham's leadership over the past decade, PAFA has placed renewed emphasis on community outreach, inclusivity in its visiting artist/critic program, and providing students with hands-on art world experience. The new arrangement enables PAFA to take a more active role in the wider printmaking world and offers the Brodsky Center a new home in an institution that shares its commitment to socially grounded art by women and artists of color.

The move was initiated in the fall of 2017 by the Center's founder, Judith Brodsky, who also sits on PAFA's Collections Committee. (As I discussed in the May 2015 issue of the *Ink* blog,¹ the relationship with Rutgers had not been optimal for either organization for some years.) Paola Morsiani, director of the Brodsky Center, moved in July 2018 to begin establishing the new facilities and programs. Master papermaker Anne McKeown will teach workshops at PAFA and oversee its new papermaking studio, while master printer Randy Hemminghaus will not make the move. At the 2018 E/AB Fair, the Center presented its first edition under the PAFA aegis, a work by Jonathan Lyndon Chase, an alumnus of the school. I sat down with Morsiani and Clint Jukkala, dean of the School of Fine Arts at PAFA, in November 2018 to discuss their vision for the organization's new life.

Sarah Kirk Hanley Tell me how this move came about.

Clint Jukkala Judy [Brodsky] approached David [Brigham] and me last fall about this idea and we immediately saw the potential; the BC's mission and scope align well with PAFA's mission both in



Left to Right: Paola Morsiani, Judith Brodsky and Clint Jukkala. Photo: LeAnne Matlach / PAFA.

the School of Fine Arts and the museum. The school is focused on bringing project-based, real-world experience to its students, and we grasped how the BC could provide multiple avenues for hands-on, practical learning and help students connect to art as an entity in the real world outside of the studio environment. PAFA Press—our classroom-based, for-credit, curricular program for learning how to print editions—is focused on technical skills. There was a need and an interest for our students in expanding into other art-career applications. We also have an active visiting artist and critic program, which will benefit from the visiting artists at the BC. In addition, the museum is focused on collecting art by women and artists of color, who have long been the focus of the BC's edition program. As a bonus, we were delighted that many artists in our collection, such as Torkwase Dyson and Emma Amos and alumni such as Barkley Hendricks, have created editions at the BC. We hope to continue that tradition.

Paola Morsiani We have established our archive on the sixth floor and are currently building a papermaking workshop nearby. This floor is dedicated to print media programs, so we are in good company.

SKH The BC is housed under the printmaking department?

PM No, we are housed under the school of art as a whole. This allows us to make connections across departments and disciplines.

CJ Both graduate and undergraduate.

PM We have five interns working in the archive at the present, actively cataloguing. The archive room is always open for students to come in and study the editions. It is also open to the public by appointment.²

SKH Will the archive be available as a searchable online database at some point?

CJ That is our objective. At present there are two websites for the BC: the original URL and a separate webpage under the PAFA website.³ We hope to merge the two in early 2019.

PM The BC also has a sales arm for editions and this will be housed under the museum store link. All of these activities provide invaluable professional development opportunities for the students, who are involved in every aspect of archiving,

editioning and sales under a work-study program. It is important to make students aware of the “afterlife” of an artwork and give them concrete experience with cataloguing, art handling, packing, shipping, sales and curatorial strategies.

SKH You are also in the process of building a new papermaking studio.

CJ Yes, there had been a lot of student interest in papermaking in the past—a lot of DIY activity going on without proper equipment, water supply or drainage. When the move was announced, we decided to repurpose an underutilized, 800-square-foot classroom that was connected to the printmaking studio. We are near completion on this fully equipped papermaking studio and hope to offer workshops and classes with Anne [McKeown] as soon as the spring 2019 semester. This construction has been underwritten by the Richard C. von Hess Foundation, which also supports the PAFA Museum’s works on paper exhibition program.

SKH Will the BC archive be used in the exhibition program at the museum?

CJ The museum will accession a selection of prints from the archive, but the specific works have not yet been chosen. Otherwise, the relationship will evolve more organically. For now, we are in the early stages of planning an exhibition focused on printmaking, which we hope to present within in the next year or two. This will include a number of important acquisitions from Paulson Fontaine Press, Experimental Printmaking Institute at Lafayette College, and the BC.

PM The BC archive frequently loans to other museums and arts institutions as well.

SKH I noticed you worked with Peter Haarz of Petrichor Press in Philadelphia to print the Jonathan Lyndon Chase edition that you debuted at the E/AB Fair. Do you plan to continue to outsource the printing or will there be an in-house editioning workshop and master printer at some point?

CJ It was great to work with Peter, who is an alum of PAFA as well as a Tamarind Institute master printer. Likewise, Chase is an alum and a Philadelphia native, so having both the artist and the collaborating printer with a connection to

the school and the city was a serendipitous way to start this new relationship. Sharon Hayes, who is a professor at the University of Pennsylvania, will be the next visiting artist in early 2019.

PM As for printing editions in the future, we are still exploring that side of things to determine what will be an optimal arrangement.

CJ This first year is one of transition. We want to treat each aspect of the BC with proper attention and care, so we are taking this step-by-step.

PM We’re very excited. We are in an arts-focused environment and the enthusiasm is tangible—we’re engaged in constant conversation and problem-solving. Our mission remains the same and it connects perfectly with PAFA’s. We agree that visiting artists should be selected for their work in addressing complex social issues, and for the right fit for printmaking and papermaking media. During the residency, artists will engage across audiences to work with students, faculty and museum visitors, including school-age children.

CJ It is a step forward for us. We have been actively encouraging this type of synergy throughout the institution and for all of our constituencies: students, faculty and visitors. The BC will serve as an important conduit between both arms of PAFA—the School of the Arts and the Museum—to allow engagement with museum-quality artists. ■

Notes:

1. Sarah Kirk Hanley, “University-based Workshops Respond to the Crisis in Higher Education,” *Ink, Art in Print*, 18 May 2015, artinprint.org/ink-blog/university-based-workshops-respond-to-the-crisis-in-higher-education. (The blog is no longer published.)
2. Appointments can be made by contacting Morsiani directly at PMorsiani@pafa.edu or 215-391-4113.
3. These are, respectively: brodskycenter.org and pafa.org/printmaking/brodsky-center.

Sarah Kirk Hanley is an independent expert and critic in fine art editions.

Clint Jukkala is Dean of the School of Fine Arts at the Pennsylvania Academy of Fine Arts (PAFA).

Paola Morsiani is Director of the Brodsky Center.



Jonathan Lyndon Chase

Forehead Kiss (2018)

Lithograph, digital print on brown paper bag, and CDR, 13 1/2 x 11 inches and 6 1/2 x 5 1/4 inches. Edition of 10. Published by the Brodsky Center at PAFA, Philadelphia. \$2,500.

In his three-part work *Forehead Kiss*, painter Jonathan Lyndon Chase examines identity and the body using a lithograph, a printed paper bag and an audio disc. His intent is to explore body positivity, a cultural concern that, while often focused on women, “applies to men as well,” Chase asserts. The audio disc is enclosed in a paper bag adorned with a digitally printed repeated motif of an African-American man’s groin from the underside. The audio is comprised of seven original mixes that combine the voices of the artist and his husband, weather sounds and the ambient noise of the printmaking studio. In the lithograph—Chase’s first print—he experimented with a monochrome palette. He depicts a twisted African-American male figure who appears to be writhing in pain. Storm clouds roil in the background: “Clouds,” the artist observes, are a “way to talk about change and flux, in reference to the body and identity.” A silver box surrounds, but does not totally contain, the figure and clouds—a virtual frame that deepens the viewer’s attention and echoes the notion of societal “framing” of identity. ■

Notes:

All quotes from “Interview with Jonathan Lyndon Chase” Brodsky Center at PAFA, http://brodskycenter.com/jonathanlyndonchase_interview.html.

News of the Print World

SELECTED NEW EDITIONS

Fab 5 Freddy, *Bumpy Johnson* (2018)

Phosphorescent screenprint flocked with glitter on black velvet mounted onto white paper, 25 3/4 x 25 3/4 inches. Edition of 18. Printed and published by LeRoy Neiman Center for Print Studies, Columbia University, New York. \$3,000.



Fab 5 Freddy, *Bumpy Johnson* (2018).

Gregory Amenoff, *Solid State V* (2018)

Woodblock, 16 1/2 x 16 inches. Edition of 12. Printed and published by LeRoy Neiman Center for Print Studies, Columbia University, New York. \$1,200 each, \$5,000 set.



Gregory Amenoff, *Solid State V* (2018).

Erik Barthels, *Catapult Clash No. 1* (2018)

Relief and photo lithograph, Edition of 6. Printed by Amanda Verbeck. Published by Pele Prints, St. Louis, MO. \$300.



Erik Barthels, *Catapult Clash No. 1* (2018).

Arno Beck, *SoftWhere* (2018)

Letterpress and screenprint on rag paper, 21 3/4 x 17 7/8 inches. Edition of 10. Printed and published by Marginal Editions, New York. \$650.



Arno Beck, *SoftWhere* (2018).

Jennifer Bornstein, *A Journal of Female Liberation* (2018)

Photogravure, 11 1/2 x 14 inches. Edition of 8. Printed and published by LeRoy Neiman Center for Print Studies, Columbia University, New York. \$1,200 each, \$20,000 set.



Jennifer Bornstein, *A Journal of Female Liberation* (2018).

Sascha Braunig, *Witch Hunt* (2018)

Screenprint on heavyweight rag paper, 20 x 17 inches. Edition of 40. Printed and published by Marginal Editions, New York. \$2,200.



Sascha Braunig, *Witch Hunt* (2018).

Suzanne Caporael, *JJ* (2018)

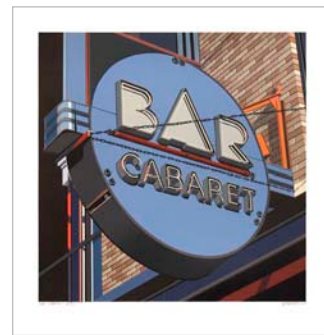
Etching, relief, collage, 24 x 16 inches. Edition of 50. Printed by Carissa Heinrichs. Published by Tandem Press, Madison, WI. \$1,400.



Suzanne Caporael, *JJ* (2018).

Robert Cottingham, *Bar Cabaret* (2019)

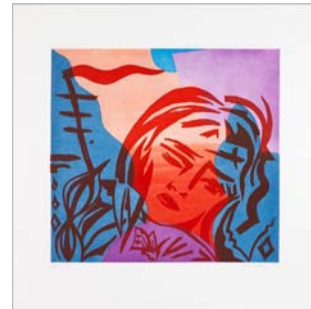
Lithograph, 30 3/8 x 30 5/8 inches. Edition of 30. Printed by Joe Freye. Published by Tandem Press, Madison, WI. \$5,000.



Robert Cottingham, *Bar Cabaret* (2019).

Mira Dancy, *Red Flag* (2019)

Four-plate aquatint etching, soft ground, spit bite, sugar lift aquatint, image 15 x 16 inches, sheet 21 3/8 x 22 inches. Edition of 25. Printed and published by Wingate Studio, Hinsdale, NH. \$2,400.



Mira Dancy, *Red Flag* (2019).

Richard Deacon, *Lost #3* (2018)
Lithograph, 55 x 69 cm. Edition of 25. Printed and published by Galerie Sabine Knust, Munich, Germany. \$3,000.



Richard Deacon, *Lost #3* (2018).

Alex Dodge, *The Trauma of Information* (October 18, 2018) (2018)
CMYK letterpress, collage and silkscreen on Davey binders board, 14 3/4 x 20 inches. Edition of 15. Printed and published by Marginal Editions, New York. \$600.



Alex Dodge, *The Trauma of Information* (October 18, 2018) (2018).

David Everett, *Stalker* (2018)
Two-color woodcut, 12 3/4 x 14 inches. Edition of 20. Printed by Alex Giffen and published by Flatbed Press and David Everett, Austin, TX. \$550.



David Everett, *Stalker* (2018).

James Siena and Katia Santibañez, *Jawbreaker Sixplay* (2018)
Reduction woodcut in 7 colors on paper, sheet 23 1/2 x 19 inches. Edition of 25. Printed and published by Shore Publishing, Tuxedo Park, NY. \$1,200.



James Siena and Katia Santibañez, *Jawbreaker Sixplay* (2018).

Hugh Kepets, *Plane & Two Shovels* (2018)
Archival pigment print, 29 1/2 x 22 inches. Edition of 45. Printed and published by the artist, New Milford, CT. and available from Stewart & Stewart, Bloomfield Hills, MI. \$900.



Hugh Kepets, *Plane & Two Shovels* (2018).

Mernet Larsen, *Raft* (2018)
13-color lithograph with collage elements, 39 3/4 x 34 1/4 inches. Edition of 50. Printed and published by Graphicstudio, University of South Florida, Tampa, FL. \$3,000.



Mernet Larsen, *Raft* (2018).



Printmaking Residency in Tuscany

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Hasui, *Matsushima in Moonlight*, 1919

EXHIBITORS

- David Allen Fine Art
- Arise Bazaar Japanese Prints
- Jeannot Barr Prints & Drawings
- William P. Carl Fine Prints
- Marc Chabot Fine Arts
- Davidson Galleries
- Egenolf Gallery Japanese Prints
- From Russia With Art
- The Prints & The Pauper
- William Greenbaum Fine Prints
- Conrad R. Graber Fine Art
- Oehme Graphics
- The Old Print Shop
- Paramour Fine Arts
- Edward T. Pollack Fine Arts
- Stevens Fine Art
- Stewart & Stewart
- M. Lee Stone Fine Prints

March 30-31, 2019

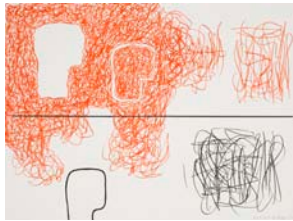
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Milton Avery, *Flight*, 1955

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 Arlington, VA

Jonathan Lasker, *Conspicuous In Its Absence* (2017)
 Lithograph, 56 x 76 cm. Edition of 22. Printed and published by Galerie Sabine Knust, Munich, Germany. \$2,500.



Jonathan Lasker, *Conspicuous In Its Absence* (2017).

Franco Marinai, *Blackbird* (2019)
 Etching, engraving and gold varnish, 5 1/2 x 3 inches. Edition of 8. Printed and published by the artist at TwoCentsPress \$400.



Franco Marinai, *Blackbird* (2019).

Raymond Pettibon, *Untitled (555-0690)* (2018)
 Color lithograph, 17 x 13 1/8 inches. Edition of 23. Printed by Maurice Sanchez, Derriere L'Etoile Studios. Published by Brooke Alexander, Inc., New York. \$1,800.



Raymond Pettibon, *Untitled (555-0690)* (2018).

Charles Ritchie, *House I* (2018)
 Mezzotint, 11 3/4 x 10 3/8 inches. Edition of 30. Printed by James Stroud. Published by Center Street Studio, Milton MA. \$600.



Charles Ritchie, *House I* (2018).

Dan Rizzie, *Vines 2* (2018)
 Relief, etching, collage, chine collé, 17 1/4 x 13 3/4 inches. Edition of 30. Printed by Bruce Crownover and Jason Ruhl. Published by Tandem Press, Madison, WI. \$1,200.



Dan Rizzie, *Vines 2* (2018).

Elin Rødseth, *Clavers* (2018)
 Photopolymer collage, 18 x 28 inches. Edition of 10. Printed and published by the artist. \$1,000.



Elin Rødseth, *Clavers* (2018).

Claudette Schreuders, *Mother and Child* (2018)
 Hand-printed chine collé lithograph, 38.5 x 27.5 cm. Edition of 35. Printed by Mark Attwood and Jacky Tsila. Published by The Artist's Press, White River, South Africa. \$ZAR 10 150.



Claudette Schreuders, *Mother and Child* (2018).

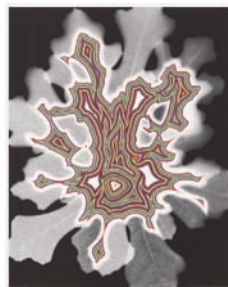
Kiki Smith, *The Desire* (2018)
 Intaglio with chine collé and collage, 42 1/2 x 30 inches. Edition of 18. Printed and published by LeRoy Neiman Center for Print Studies, Columbia University, New York. \$4,000.



Kiki Smith, *The Desire* (2018).

Fred Tomaselli, *Untitled (Bloom)* (2018)

Archival pigment print with 11-run screenprint, 58 x 46 inches. Edition of 25. Printed and published by Graphicstudio, University of South Florida, Tampa, FL. \$8,000.



Fred Tomaselli, *Untitled (Bloom)* (2018).

Christopher Wool, *Untitled* (2018)

Photogravure, 55.8 x 45.7 cm. Edition of 30. Printed and published by Galerie Sabine Knust, Munich, Germany. \$12,000.



Christopher Wool, *Untitled* (2018).

Craig Zammiello, *Macrodonia* (2018)

Intaglio with inkjet chine-collé, screenprint and collage, 24 1/4 x 20 inches. Edition of 18. Printed and published by LeRoy Neiman Center for Print Studies, Columbia University, New York. \$1,200.



Craig Zammiello, *Macrodonia* (2018).

EXHIBITIONS OF NOTE

AUSTIN, TX

**“Ideas in Sensuous Form:
The International Symbolist Movement”**

15 December 2018 – 10 March 2019
Blanton Museum of Art
<https://blantonmuseum.org>

BALTIMORE

**“A Golden Anniversary:
Celebrating 50 Years of the Print,
Drawing & Photograph Society”**

29 August 2018 – 6 October 2019
Baltimore Museum of Art
<https://artbma.org/>

BERLIN

“Asger Jorn: Linocuts 1933–1939”

9 February 2019 – 18 April 2019
Borch Gallery
nielsborchjensen.com

BROOKLYN

**“Half the Picture:
A Feminist Look at the Collection”**

23 August 2018 – 31 March 2019
Brooklyn Museum
<https://www.brooklynmuseum.org>

CAMBRIDGE

“Kip Gresham: The Art of Collaboration”

March 2019 – 19 May 2019
The Heong Gallery,
Downing College Cambridge
www.dow.cam.ac.uk

CHICAGO

“Into the Void: Prints of Lee Bontecou”

26 January 2019 – 5 May 2019
Art Institute of Chicago
artic.edu

**“Solidary & Solitary:
The Joyner/Giuffrida Collection”**

29 January 2019 – 19 May 2019
Smart Museum of Art
www.smartmuseum.uchicago.edu

CINCINNATI

“Judy Pfaff, Isaac Abrams + Kirk Mangus”

25 January 2019 – 6 April 2019
Carl Solway Gallery
solwaygallery.com

DALLAS, TX

“Modernity and the City”

1 December 2018 – 7 April 2019
Dallas Museum of Art
www.dma.org

ITHACA, NY

**“Undressed: The Nude in Context,
1500–1750”**

9 February 2019 – 16 June 2019
Johnson Museum of Art at Cornell University
<http://museum.cornell.edu>

LIVERPOOL

“Op Art in Focus”

21 July 2018 – 16 June 2019
Tate Liverpool
<https://www.tate.org.uk>

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Self Portrait with Stars

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drypoint

16 13/16 x 11 1/4 inches

edition of 51

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LONDON

"Etel Adnan: Elsewhere"

28 February 2019 – 30 March 2019

Alan Cristea Gallery

<https://www.alancristea.com>

"Edvard Munch: Love and Angst"

11 April 2019 – 21 July 2019

British Museum

<https://www.britishmuseum.org>

"Rembrandt: Thinking on Paper"

7 February 2019 – 14 August 2019

British Museum

www.britishmuseum.org

LOS ANGELES

"I Wish To Communicate With You: Corita Kent & Matt Keegan"

13 January 2019 – 14 April 2019

Potts Alhambra

www.potts.la

"To Rome and Back: Individualism and Authority in Art, 1500-1800"

24 June 2018 – 17 March 2019

Los Angeles County Museum of Art

<http://lacma.org>

"MONUMENTality"

4 December 2018 – 21 April 2019

The Getty Research Institute

www.getty.edu

MUNICH

"Kiki Smith"

14 February 2019 – 26 May 2019

"Touch: Prints by Kiki Smith"

14 February 2019 – 26 May 2019

Pinakothek der Moderne

<https://www.pinakothek-der-moderne.de>

NEW BRUNSWICK, NJ

"Picturing Labor in Nineteenth-Century France"

29 September 2018 – 31 March 2019

"Timekeeping"

29 September 2018 – 31 March 2019

Zimmerli Art Museum

www.zimmerlimuseum.rutgers.edu

NEW YORK

"Surface Tension"

2 February 2019 – 6 April 2019

Carolina Nitsch Project Room

<http://carolinanitsch.com>

"Maybe Maybe Not: Christopher Wool and the Hill Collection"

9 February 2019 – 20 May 2019

Hill Art Foundation

<https://hillartfoundation.org/>

"New Prints"

17 January 2019 – 23 March 2019

International Print Center New York

www.ipcny.org

"Joan Miró: Birth of the World"

24 February 2019 – 15 June 2019

Museum of Modern Art

moma.org

"Nancy Spero: Paper Mirror"

31 March 2019 – 23 June 2019

Museum of Modern Art

moma.org

"Andy Warhol—From A to B and Back Again"

12 November 2018 – 31 March 2019

Whitney Museum of American Art

whitney.org

NORMAN, OK

"Distinguished Visiting Artist: Mildred Howard"

25 January 2019 – 7 April 2019

Fred Jones Jr. Museum of Art at

The University of Oklahoma

<http://www.ou.edu/fjima>

SACRAMENTO, CA

"History, Labor, Life: The Prints of Jacob Lawrence"

27 January 2019 – 7 April 2019

Crocker Art Museum

<http://www.crockerart.org/>

SAN FRANCISCO

"Gauguin: A Spiritual Journey"

11 November 2018 – 7 April 2019

de Young Museum

<https://www.famsf.org/>

SEATTLE

"Théodore Tobiassé: Selected Lithographs"

7 February 2019 – 2 March 2019

Davidson Galleries

<https://www.davidsongalleries.com>

SÃO PAULO

"Atelier 17: Modern Printmaking in the Americas"

23 March 2019 – 4 May 2019

The Terra Foundation and Museu de Arte

Contemporânea da Universidade de São Paulo

<https://www.terraamericanart.org/>

WASHINGTON, DC

"Glenn Ligon: To be a Negro in this country is really never to be looked at."

24 January 2019 – 7 April 2019

Georgetown University

<https://delacruzgallery.georgetown.domains/exhibitions>

"Black Out: Silhouettes Then and Now"

11 May 2018 – 24 March 2019

National Portrait Gallery

<http://npg.si.edu>

"Votes for Women: An American Awakening, 1840-1920"

1 March 2019 – 5 January 2020

Smithsonian National Portrait Gallery

<http://npg.si.edu/>

"Capital Art Fair"

30 – 31 March 2019

Holiday Inn-Rosslyn Westpark Hotel

Arlington, VA

<http://www.capitalartprintfair.com/#about>

WELLESLEY, MA

"Guns Drawn"

7 February 2019 – 9 June 2019

The Davis Museum at Wellesley College

<https://www.wellesley.edu/davismuseum>

ZURICH

"Ding / Unding: The Artist's Book Unbound"

13 February 2019 – 14 April 2019

Graphische Sammlung, ETH Zurich

gs.ethz.ch

OTHER NEWS

IPCNY New Prints Artist Development Program

IPCNY has announced the three awardees of the New Prints Artist Development Program Winter 2019, the fourth round of the biannual award. New Prints is IPCNY's regular open-call exhibition program, in which selected artists may also apply for career development opportunities. The exhibition, "Forms of Enclosure," is on view at IPCNY until March 23rd. Winning an artist residency, Allison Conley will spend the duration of "Forms of Enclosure" working on monumental handprinted woodcuts at IPCNY. Lucy Holtzner will be paired with an established artist, whose mentorship will provide feedback, introductions across the print world and career guidance. Finally, Kyung Eun You will pursue coursework sponsored by IPCNY that will allow her to master new printmaking techniques, <https://www.ipcny.org/newprints>.



New Online Resource:

The Met's "What Is Printmaking?"

The latest addition to the online options for learning (or teaching) the what and how of print techniques is a new website from the Metropolitan Museum's Department of Drawings and Prints. "What is Printmaking?" offers succinct rundowns of woodcut, engraving, etching, lithography and screenprint, the processes illustrated in short GIFs from Leroy Neimann Center at Columbia; the products illustrated from examples in the Met's collection. Concise, informative and fun. <https://www.metmuseum.org/about-the-met/curatorial-departments/drawings-and-prints/materials-and-techniques/printmaking>.

Curator Francesca Consagra (1958–2018)

Francesca Consagra, scholar and curator of prints and drawings, died 16 December in Austin, where she was curator emerita at the Blanton Museum of Art. The daughter of Italian sculptor Pietro Consagra and Sophie Chandler Consagra, director of the American Academy in Rome, Francesca Consagra received her doctorate from Johns Hopkins. As a scholar she focused on Italian Baroque and Northern Renaissance prints and paintings, but also considered intersections with diverse areas such as botanical illustrations, Indian and Buddhist art, and contemporary German drawings.

Before coming to the Blanton, where she was senior curator of prints, drawings and European paintings from 2012 to 2016, Consagra was senior curator at the Pulitzer Foundation for the Arts in St. Louis; head of the Department of Prints, Drawings and Photographs at the St. Louis Art Museum; curator of prints and drawings at the Frances Lehman Loeb Art Center; and lecturer in the Art Department at Vassar College. She held fellowships at the National Gallery, the Metropolitan Museum and the Philadelphia Museum of Art.



Francesca Consagra (1958–2018).

Printer Irwin Hollander Dies at 90

Irwin Hollander, one of the key lithographic printers of the American Print Renaissance of the 1960s, died 16 November in Brooklyn at the age of 90. Admired for his virtuosic handling of tusche and his gift for subtle liquidity, Hollander worked closely with many major American painters, including Willem de Kooning, Roy Lichtenstein and Sam Francis, and was largely responsible for establishing a passion for printmaking in Robert Motherwell, producing such early successes as *Automatism A* and *B* (1965–66). Of the printer-artist interaction, Hollander said, it's "a kind of cat's cradle. One thing leads to another."

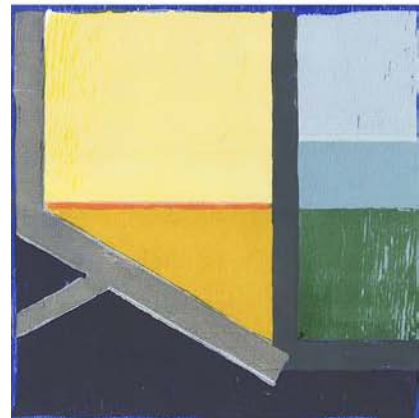
Trained as an artist and commercial lithographer, Hollander was the first master printer trained at Tamarind Lithography Workshop in Los Angeles. In 1964 he established Hollander's Workshop on East 10th Street, within easy reach of painters' studios. In the late 60s, Hollander went into partnership with the Dutch printer Fred Genis, adjusting the company name by moving the apostrophe after the s. After closing the workshop in 1972, Hollander taught at Cranbrook for several years, before leaving to concentrate on his own work.



Gregory Amenoff

Solid State, 2019

New series of woodblock prints



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FOR PRINT STUDIES



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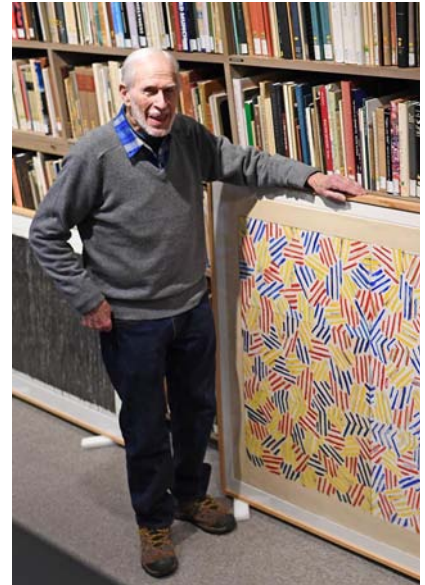
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Former Davison Art Center curator Richard "Dick" Field with *Corpse and Mirror* (1976), donated to the DAC by artist Jasper Johns. Photo: Olivia Drake/Wesleyan University.

Jasper Johns Gives Prints in Honor of Dick Field

The Davison Art Center at Wesleyan University has announced the donation of 23 screen-prints by Jasper Johns. The works were given by the 89-year-old artist in honor of Richard S. Field, who was curator of the DAC in the 1970s. Field, who remains one of world's foremost historians of prints from incunabula to Christiane Baumgartner has been responsible for three successive catalogues raisonnés of Johns' prints (1970, 1978 and 1994) in addition to multiple exhibitions. The gift follows a similar donation by Johns to Yale University Art Gallery, where Field became curator of prints and drawing after leaving Wesleyan. The gift more than doubles the number of Johns prints in the DAC collection, and includes such major works as *Flags II* (1973), *Target with Faces* (1968), *Painting With Two Balls* (1971), *Corpse and Mirror* (1976), *The Dutch Wives* (1977) and *Cicada II* (1981). These now fall under the care of Miya Tokumitsu, the DAC's current curator.

34th Iteration of the
London Original Print Fair
25 – 28 April, 2019



Above: Interior of London's Royal Academy during LOPF in 2018. Below Left: Stephen Chambers, *Somewhere* (2018). Below Right: Visitors delighted with printmaking activities at the fair.



Late April welcomes the return of the London Original Print Fair, on from the 25th to the 28th. The LOPF—at 34, London's longest running art fair—still takes place at the Royal Academy, though it has swelled to over 50 exhibitors, who will be bringing works ranging from Old Master to contemporary. Judging from years past, there will likely be a strong showing of British 20th-century art, which is far rarer on the ground of the New York print fairs.

Those hoping to capitalize on the fair's opportunities to add new (or old) works to their collections might want take note of the March course, "a buyer's guide to print," hosted at the RA and led by long-time fair director, Helen Rosslyn. The two-day program (March 16 and 17)

promises an overview of print history, printmaking techniques (demonstrated in a studio visit), and an introduction to the print market. More nebulously but perhaps more necessarily, Rosslyn hopes to demystify the world of prints before the beginning of the fair.

Among the new releases to be premiered at the fair is a new silkscreen series by Stephen Chambers (published by new exhibitors Atelier Rose & Gray) and Sir Peter Blake's new project, *Ways of Making*. This ambitious new work replicates an image from Dylan Thomas' *Under Milk Wood* using every known material.

For more information about the fair please visit <https://www.londonoriginal-printfair.com/>.



Jackie Saccoccio
Vessel

Softground, etching, aquatint
Image size: 15 1/4" x 12 1/2"
Paper size: 22" x 18 1/2"
Edition of 15

JENNIFER
MELBY
EDITIONS

Tom Burckhardt
Joanne Greenbaum
Red Grooms
Judith Linhares
Paul Mogensen
Robert Moskowitz
Jackie Saccoccio
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IMAGE: Alisa Golden "Hope Rants", 2017
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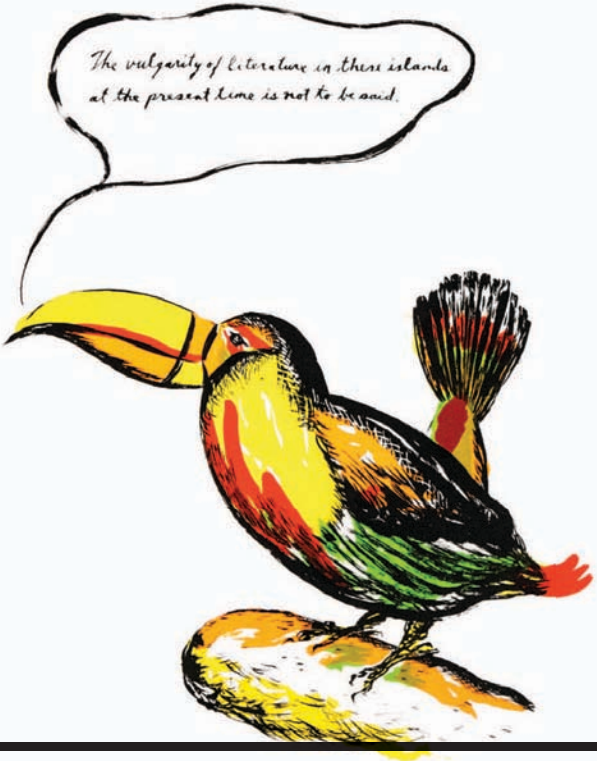
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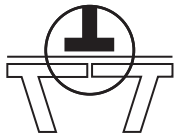
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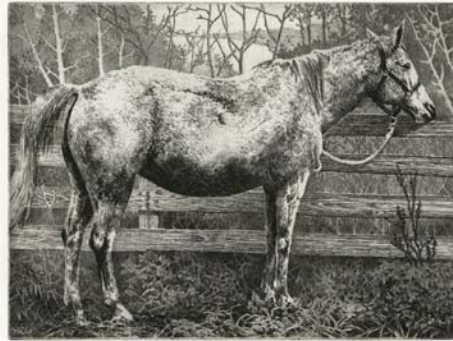
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Ikeda Manabu
White Horse
Etching, hand drawn pen and ink, varied ed. 18
11 x 9 3/8 inches

The Rio Grande Suite

Suzi Davidoff

2018 Suite of Four Etchings
with Flatbed Press

New Mexico Geology | Allium (pictured)

New Mexico Geology | Sacramento Mountain Thistle

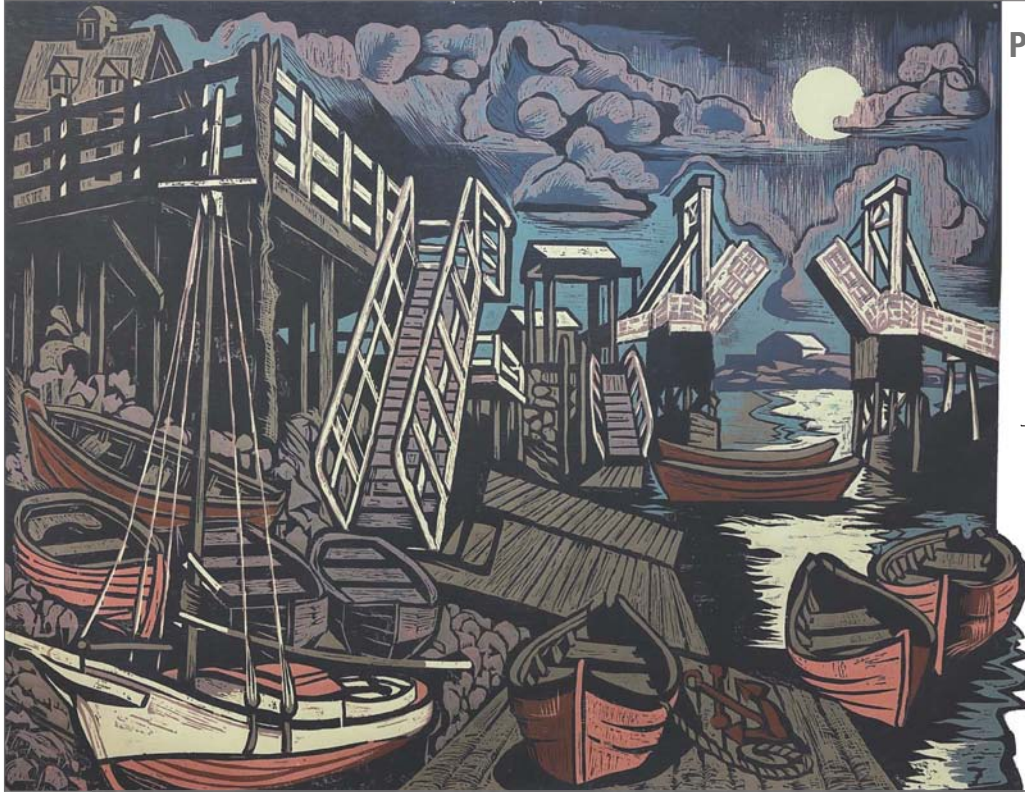
New Mexico Geology | Sancti-Spiritos Ipomopsis

New Mexico Geology | Shooting Star Geranium

Chine collé softground and aquatint with archival pigment map facsimile

Image 7 x 18 inches, Paper 18 x 28.25 inches

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left: Eltono, 7Y7R7B IV + 7Y7G7B IV, woodcut monoprint, 2017



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Rencontre 1954, open-bite etching, simultaneous color printing, image 24 3/4 x 19 1/4"; sheet 28 1/8 x 22"
Rencontre 1954, engraving, etat, image 5 1/8 x 3 7/8"; sheet 9 7/8 x 6 1/4"
Rencontre 1953-54, unique cast bronze, 8 3/4 x 5 x 3 1/2", foundry hallmark G and MA



William Villalongo

Nested, 2018
Collagraph, linocut, relief and woodcut
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Edition of 15

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NEW and Notable

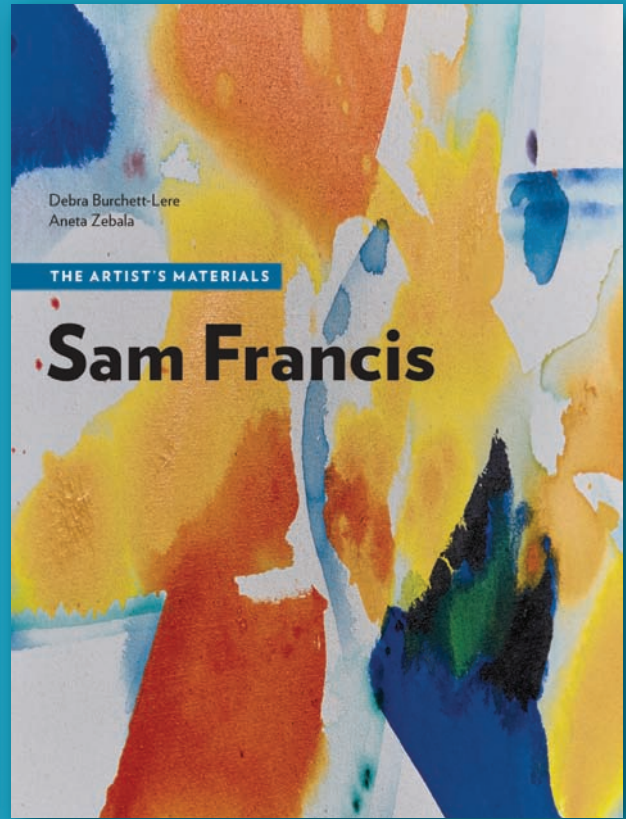


The Renaissance Nude

Edited by Thomas Kren with Jill Burke and Stephen J. Campbell

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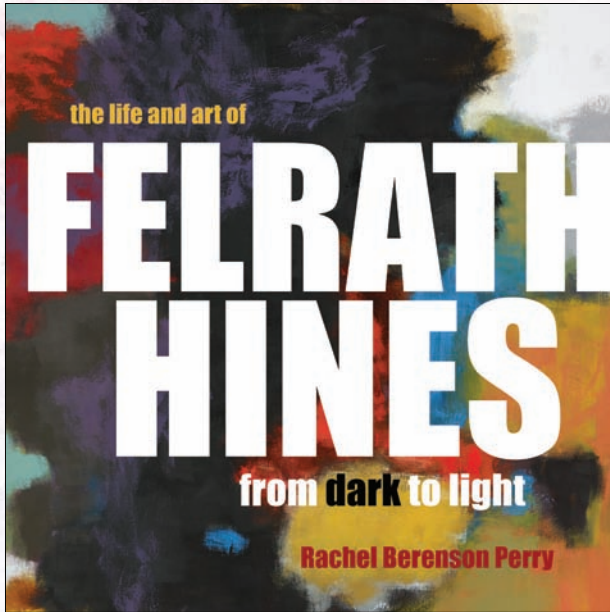
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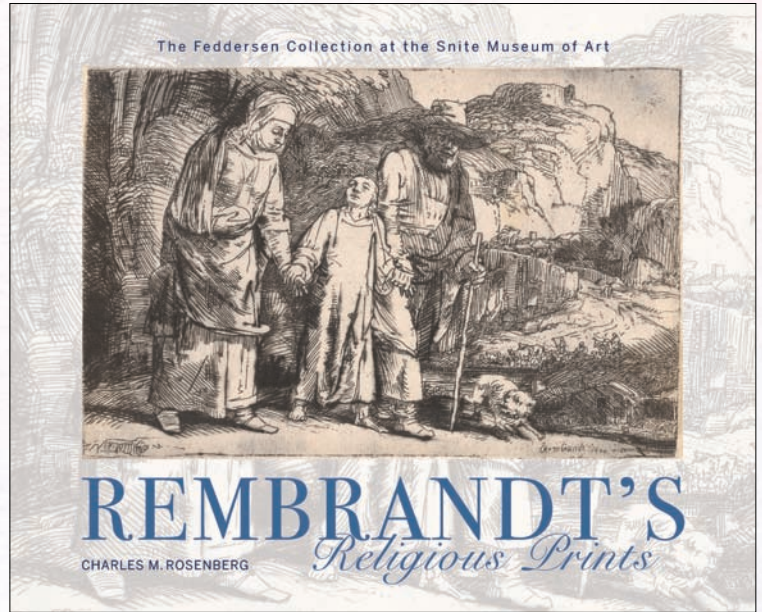
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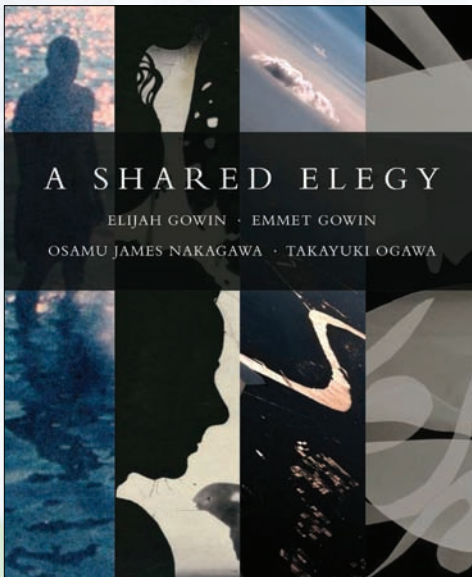
A WORLD OF ART, RESEARCH, CONSERVATION, AND PHILANTHROPY



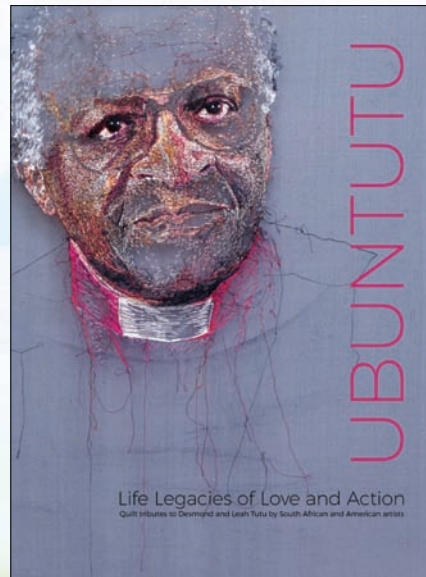
Featuring exquisite color photographs, *The Life and Art of Felrath Hines* explores the life, work, and artistic significance of Felrath Hines, one of the most noteworthy art conservators of the 20th century.



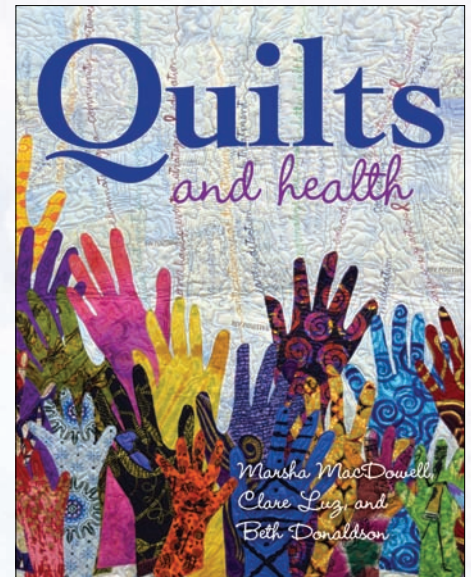
Rembrandt's Religious Prints brings together stunning and virtually unknown religious etchings from the Dutch master that reveal fresh insights and discoveries with each new encounter.



A Shared Elegy juxtaposes the work of two pairs of photographers as they explore their family histories and cultural traditions, pairing rich imagery with discussions about the artists and their aesthetic approaches to photography.



Ubuntu: Life Legacies of Love and Action features quilts that pay tribute to the indelible contributions that Archbishop Desmond Tutu, the first black Archbishop of Cape Town, and his wife Leah, have made in addressing human rights, advancing social justice issues, and advocating for peace in South Africa and around the world.



Quilts and Health speaks to the healing power of quilts and quiltmaking and to the deep connections between art and health. It brings together over a hundred gorgeous health-related quilts with the stories behind the art, as told by makers, recipients, healthcare professionals, and many others.

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La Femme a la Fenêtre (B0695; Ba891), 1952, Sugarlift aquatint printed on Arches wove with Arches watermark, from the edition of 50 of the second (final) state, image: 32 5/8 x 18 1/2 inches, sheet: 35 1/2 x 25 inches



L'Égyptienne (B0746; Ba906), 1953, Sugarlift aquatint printed on Arches wove with Arches watermark, one of a very few artist's proofs of the second (final) state, image: 32 3/4 x 18 3/8 inches, sheet: 36 x 24 7/8 inches

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Contributors to this Issue

Alison Chang is an independent curator and scholar based in New York City and is the President of the Association of Print Scholars. She holds a BA from Wellesley College and an MA and PhD in the history of art from the University of Pennsylvania. She is especially interested in the work of Scandinavian and Northern European artists between 1850 to the present day.

Re'al Christian is a New York City-based writer and art historian. Her work has been published by *Art Papers*, *Art in America* and the Studio Museum in Harlem. A graduate of New York University, she currently works at the College Art Association (CAA), and is currently pursuing her Master's degree in Art History at Hunter College.

Elleree Erdos is a freelance writer and private collection curator based in New York. She holds Master's degrees from Columbia University and the Sorbonne, and a B.A. in Art History from Williams College.

Sarah Kirk Hanley is an independent expert and critic in fine prints, multiples and artists' books. She is a contributor to *Art in Print* and a consulting expert appraiser and advisor. She has held positions at New York University, Christie's, the Milwaukee Art Museum and the Lower East Side Printshop.

Brian T. Leahy is an artist and art historian living in Chicago. He holds an MA from the School of the Art Institute of Chicago and is currently a PhD student at Northwestern University.

Megan N. Liberty is Art Books section editor at the Brooklyn Rail. Her writing on artists' books, ephemera and artistic publishing and printmaking has appeared in *Artforum.com*, the *Los Angeles Review of Books*, the *New York Review of Books Daily*, *Hyperallergic*, and elsewhere. She has an MA in Art History from the Courtauld Institute of Art, London.

Alexander Massouras is an artist and writer. He has held research fellowships at Tate, the Paul Mellon Centre and the University of Oxford. His work is in UK and international public collections including the Ashmolean, the British Museum, the Fitzwilliam, the Metropolitan, the RISD Museum and the V&A.

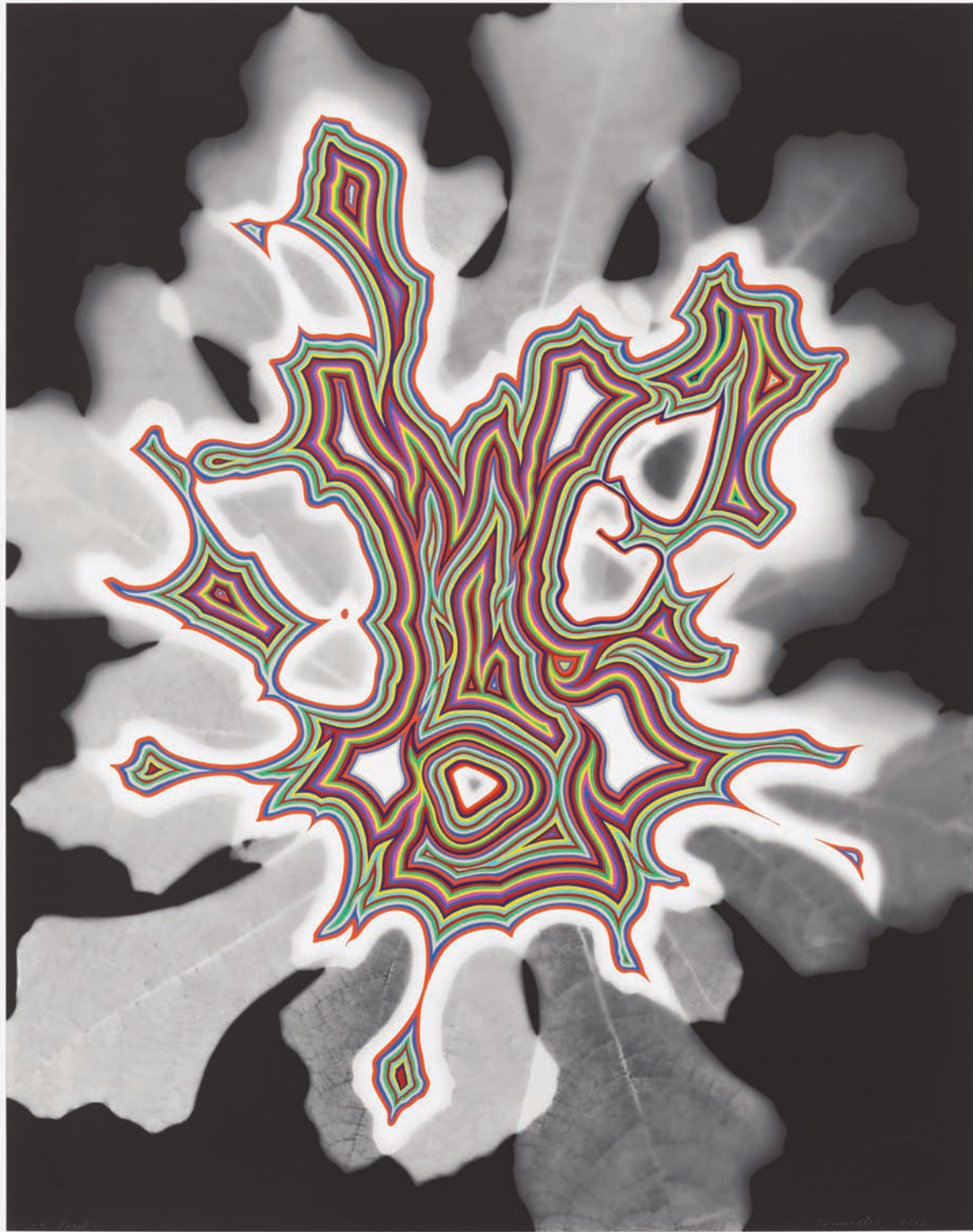
Kate McCrickard is an artist and writer based in Paris. Her publications include a 2012 monograph on the work of William Kentridge for Tate Publishing, a contributing essay to *William Kentridge: Fortuna* and contributions to *Print Quarterly* and *Art South Africa* quarterly.

Dario Robleto is an American artist, writer and "citizen-scientist." He is currently represented by Inman Gallery in Houston, Praz-Delavallade in Paris, and ACME in Los Angeles. Robleto was born in San Antonio, Texas, in 1972 and he received his BFA from the University of Texas at San Antonio in 1997.

Jason Urban is a Brooklyn-based artist, writer, teacher and curator. He holds a BFA from Kutztown University and an MA and MFA from the University of Iowa. With his collaborator, Leslie Mutchler, Urban has exhibited at The Print Center in Philadelphia, the Centre for Fine Print Research in Bristol, UK, and Atelier Circulaire in Montreal. Urban was also co-founder of the award-winning website *Printeresting.org*.

Juliet Wilson-Bareau is an independent art historian specializing in the work of Francisco Goya and Édouard Manet.

Susan Tallman is the Editor-in-Chief of *Art in Print*.



Untitled (bloom), 2018. Archival pigment print with 11-run screenprint, 58 x 46 inches, Edition: 25

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Kelly Reemtsen, *Splitting Hairs*, 2012 (detail)
Woodcut printed in colours
Published by the artist
Image courtesy of Lyndsey Ingram

